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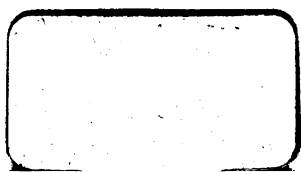
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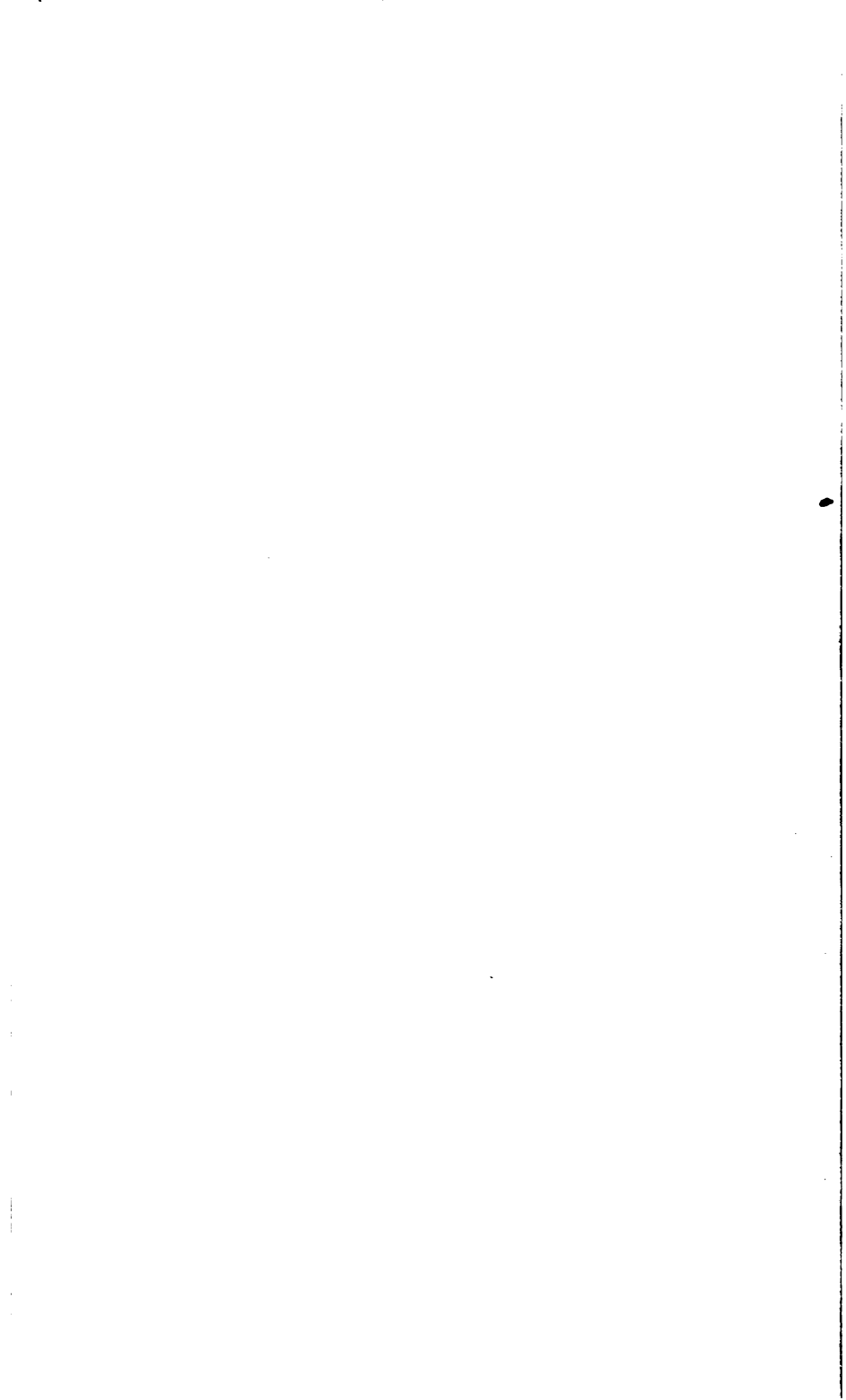
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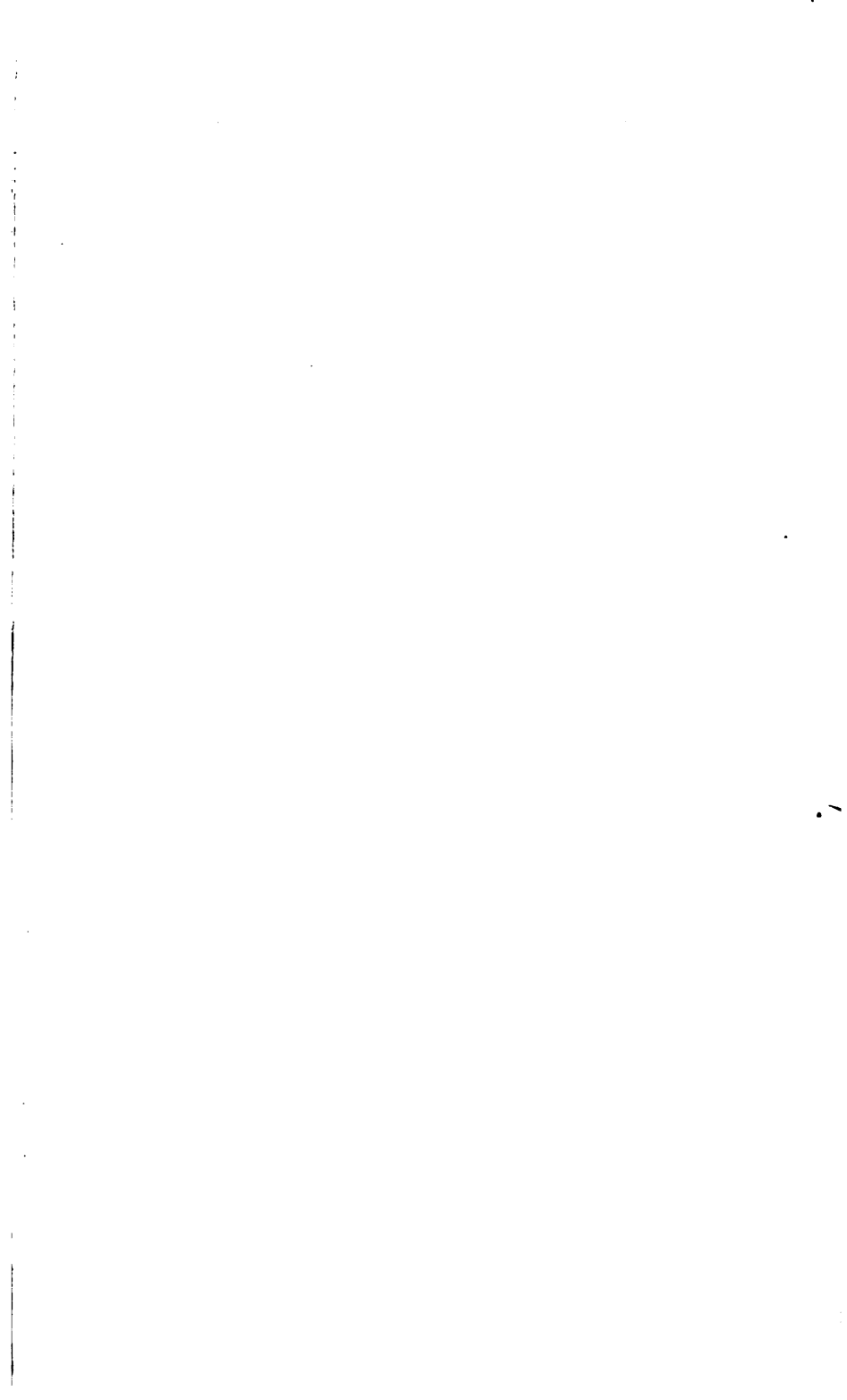
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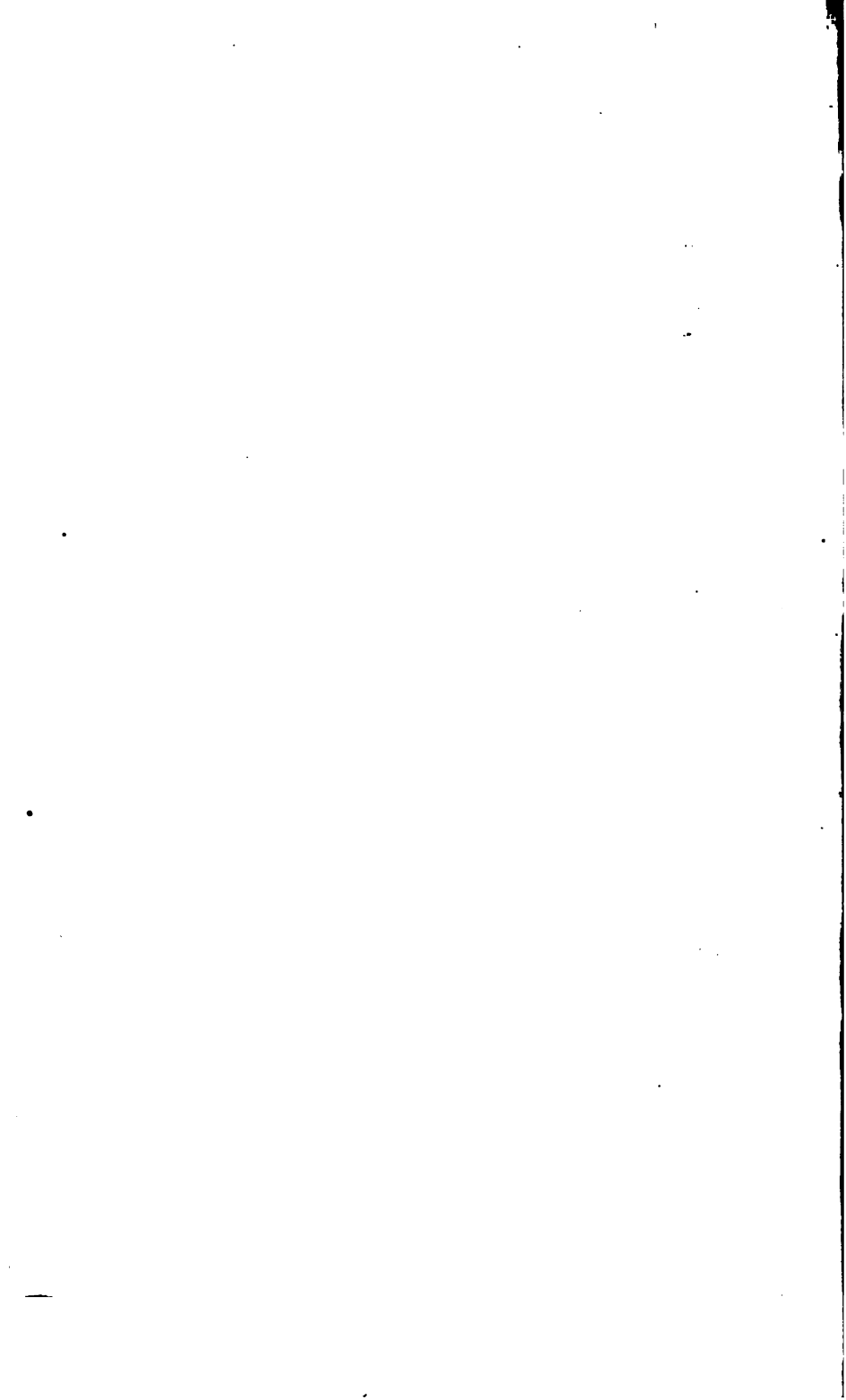
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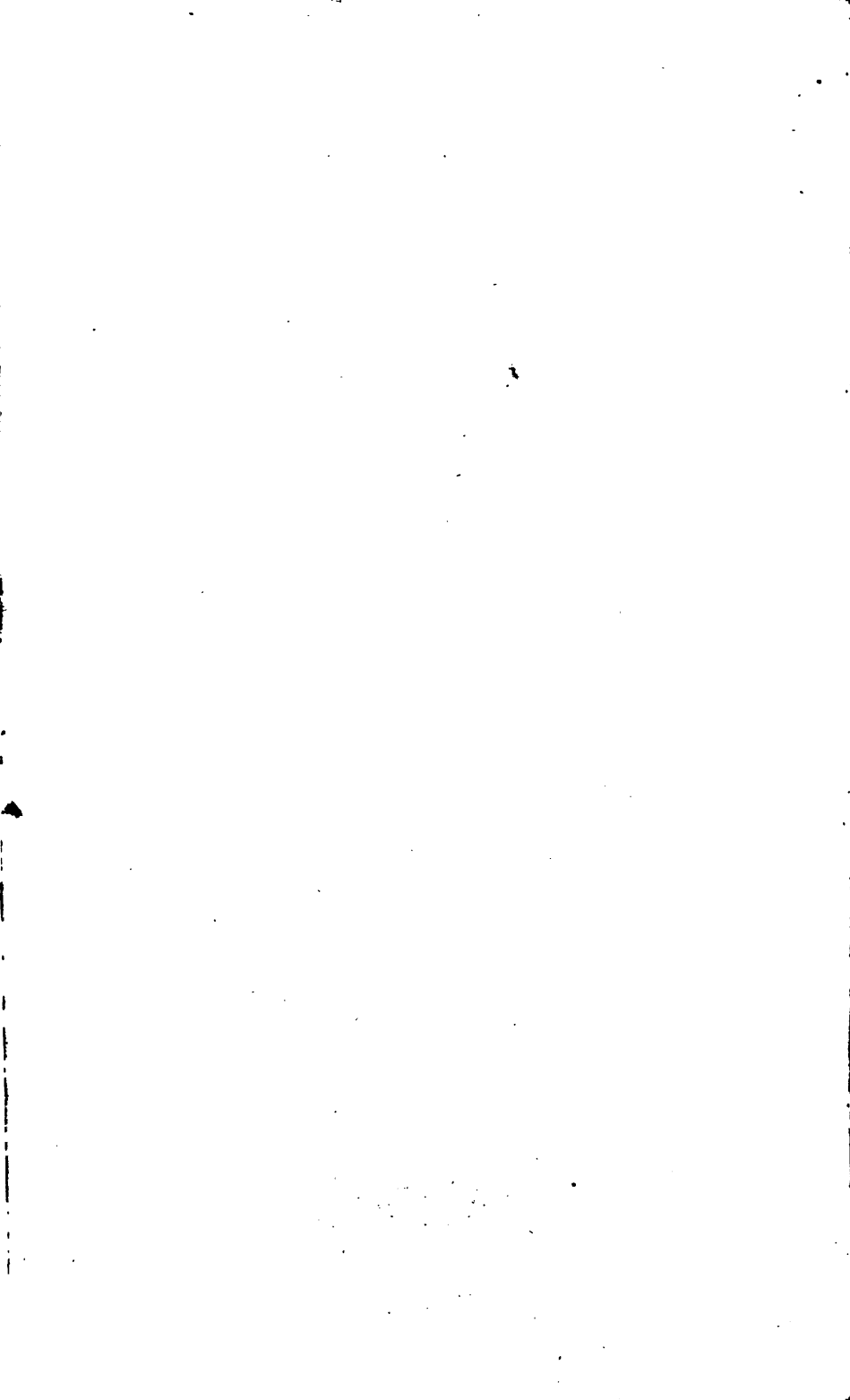
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AN
ESSAY
ON
DESIGN
IN
GARDENING.



AN
ESSAY
ON
DESIGN
IN
GARDENING,

FIRST PUBLISHED IN MDCCLXVIII.

NOW GREATLY AUGMENTED.

ALSO

A REVISAL

OF SEVERAL LATER PUBLICATIONS ON
THE SAME SUBJECT.

By GEORGE MASON.

And sure there seem of human kind
Some born to shun the solemn strife ;
Some for amusive tasks design'd,
To soothe the certain ills of life,
Grace its lone vales with many a budding rose,
New founts of bliss disclose,
Call forth refreshing shades, and decorate repose.

SHENSTONE's *Rural Elegance*.

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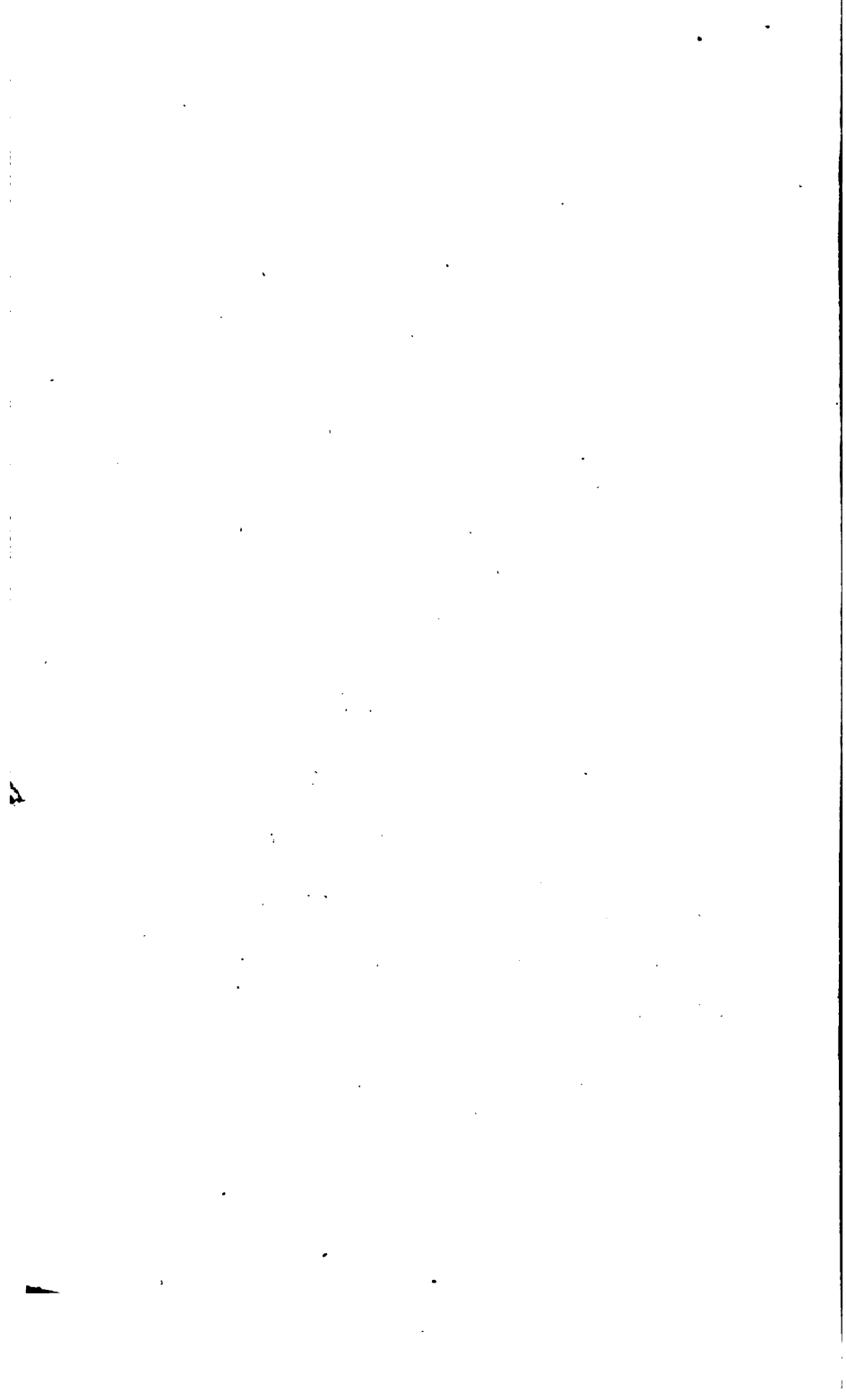
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AS TO AN EXCELLENT
JUDGE OF LANDSCAPE,
TO THE RIGHT HONOURABLE
LADY CHARLOTTE CURZON,
DAUGHTER TO THE GLORIOUS
EARL HOWE,
THIS ESSAY
IS MOST RESPECTFULLY
INSCRIBED BY THE AUTHOR;
HAPPY, MIGHT HIS BOOK
IN ANY DEGREE PARTICIPATE
OF THAT GENERAL ESTEEM,
WHICH ACCOMPANIES ITS PATRONESS.



ADVERTISEMENT.

This little essay was first published (without the writer's name) in 1768. Of this circumstance it was thought necessary to advertise the reader, on account of some subsequent publications on the same subject, which have silently adopted many of the sentiments of this essay. No charge of plagiarism is here meant to be brought against the respective authors. But some precaution seemed requisite, lest the writer of the essay should fall under a groundless suspicion of having copied those that followed him. Such is the meaning of this advertisement. For the same reason all *new infer-*

tions are included in [], but mere *corrections* or *omissions* seldom pointed out.

The reader should be told too, that from some very singular infirmities of constitution the writer has never seen any of the places mentioned by him (except Paine's Hill once in 1770) since the essay was first published; therefore it still refers to the state they were in previous to 1768. These constitutional infirmities have also occasioned so long a delay in the re-publication.

TABLE

TABLE OF CONTENTS.

INTRODUCTION	- - - - -	PAGE 1
ANCIENT EASTERN PARADISES	- - -	6
GRECIAN GARDENING	- - - - -	15
ROMAN GARDENING	- - - - -	16
ENGLISH GARDENING	- - - - -	24
CLASSICAL LANDSCAPES	- - - - -	27
BRITISH GARDENING	- - - - -	47
REMARKS	- - - - -	52
VISTAS	- - - - -	53
GROUND	- - - - -	59
FENCES	- - - - -	60
SHRUBBERIES	- - - - -	66
WOODS	- - - - -	69
PLANTATIONS	- - - - -	73
WATER	- - - - -	83

MANSIONS

X TABLE OF CONTENTS.

MANSIONS	- - - - -	88
EDIFICES	- - - - -	90
PILLARS AND URNS	- - - - -	94
STATUES	- - - - -	95
CONVENIENCE	- - - - -	96
MISCELLANEOUS	- - - - -	99
DISCUSSION	- - - - -	105
KENT	- - - - -	105
SOUTHCOTE	- - - - -	113
HAMILTON	- - - - -	115
LYTTTELTON	- - - - -	115
PITT	- - - - -	116
SHENSTONE	- - - - -	117
MORRIS	- - - - -	122
WRIGHT	- - - - -	124
BROWN	- - - - -	128
CONCLUSION	- - - - -	144

PUBLI-

PUBLICATIONS REVISED.

OBSERVATIONS, &c. - - - - -	149
ENGLISH GARDEN - - - - -	162
VILLAGE MEMOIRS - - - - -	165
MR. WALPOLE'S TREATISE - - - - -	167
APPENDIX ON BOWERS - - - - -	174
ESSAY ON PICTURESQUE - - - - -	185

ODE OF HORACE PARAPHRASED - -	210
VERSES TO GEORGIANA DOWAGER	
COUNTESS SPENCER - - - - -	214

ERRATA.

Page 2, in the note, after *attentive* insert a comma.

5, line 3, after *gardening* dele the comma.

14, line 2, and p. 116, l. 12, for *inclosure* read *enclosure*.

61, line 12, for *chuse* read *choose*.

78, line 13 and 18, for *in* read *within*.

112, line 14, for *design* read *desire*.

157, line 3, *don't* is misquoted from MR. WALPOLE'S
Treatise for *does not mean to*.

174, line 3, after *parlour* dele the comma.

178, in first note, for 667 read 67.

182, The two marks of reference [* and †] should
change places in the *text*.

185, line 11, for *particularly* read *peculiarly*.

188, line 10, for *reader's* read *reader*.

201, line 16, for *terror's* read *terror*.

A N
E S S A Y, &c.

DESIGN is an extensive province, *Gardening* one of its districts---a district of so various an appearance, as hardly to be known for the same country in different periods of time. Wherein consists its greatest beauty*, has not yet been agreed upon. Nor can it be wondered at, when some† have pretended that the very idea of *beauty* itself is idle and visionary. Yet taste is by no means arbitrary, however difficult to be marked by the accurate lines of definition. D'ALEMBERT gives the best account of it, when he says, “ The truth is, that the source

[* *Beauty* is here used in its most extended signification.]

[† This notion was advanced in an anonymous pamphlet called ‘ the Investigator,’ now almost forgotten.]

“ of our pleasures, and of our disgusts lies
 “ solely and entirely within ourselves; so
 “ that, if we reflect with attention upon
 “ our mental frame, we shall find therein
 “ general and invariable rules of taste*.”
 Or in other words, ‘ The approbation of
 ‘ attentive minds is the truest criterion of
 ‘ beauty.’ Though this description of a
 mental faculty is liable to be charged with
 uncertainty, we shall possibly feel within
 ourselves stronger motives for confirming
 the reality of taste, than the power of lan-
 guage can explain to us. We shall there
 discover in particular its analogy to mo-
 rals. Fashion, custom, many adventitious
 circumstances may prevail upon mankind
 to leave virtue for vice, elegance for bar-
 barism; but no perversion of natural prin-

* En effet la source de notre plaisir et de notre ennui est
 uniquement et entierement en nous: nous trouverons donc
 au dedans de nous memes, en y portant une vue attentive des
 regles generales et invariables de goût.

ciples can ever excite those pleasing emotions in the heart, which the contemplation of elegance and virtue produces. [I am far from pretending to have here *demonstrated* the reality of taste; for I even doubt its being capable of demonstration. I regard it as an object of mental perception, and address myself to the spontaneous feelings of my readers.]

If merit of design is not absolutely vague and indeterminate, neither is it incapable of being regulated within the sphere of that sort of gardening, which is peculiarly denoted by the epithet *picturesque*. [Perhaps Mr. PRICE's readers may ask, what I mean by picturesque*? to which I answer, 'forming such scenery, as a spectator would wish to be perpetuated by painting.' The power of the painter to answer the wish of the

[* Our dictionary writer (Dr. JOHNSON) settles this point with great ease to himself; for the word *picturesque* is quite omitted by him.]

spectator makes no part of the idea. Consequently this definition agrees not with either of Mr. GILPIN's, but rejects with Mr. PRICE "exclusive reference to art." I should have thought it an improper epithet for my purpose, if it had imposed the same restraint on natural design, which the imitative art is unavoidably subject to. But, as there is not equal imbecillity in a *mirror* for giving true representations universally, perhaps seeing a piece of rural scenery in that way may be a good illustration of the *general**.

[* I humbly apprehend that Mr. PRICE and Mr. GILPIN are both mistaken in the ground-work of their conclusions. They both seem persuaded, that *picturesque* can have but *one* meaning. In my idea it has at least *two*. Its general meaning (according to my own apprehension) I have given in the text. But when the word is used in contradistinction to any other (such as *beautiful*) I conceive it then to be expressive of *visible singularity*. In this latter sense it does not exclude other qualities, but only implies, that such singularity is the prevalent. Mr. PRICE's explanation is not very different from this; only that he looks upon that meaning to be *primary*, which I take to be but *secondary*. If the word *picturesqueness* was not so strikingly inharmonious, it would be a very useful acquisition to our language.]

meaning

meaning of picturesque. Thus much about this naturalized word.] And thus much also as to my usage of *gardening**, I thought necessary to premise; because of the more general import, not only of *garden*, but of its synonymous term too in different languages. Its latitude of signification may perhaps be accounted for from the practice of the East. There the soil and climate brought forth herbs and fruit-trees with little cultivation, and in their natural luxuriance. There elegance and fertility were consequently united; and every pleasure or convenience, which the whole vegetable creation could supply, this Eastern model comprehended.

[* This sense of gardening is now pretty well established; but was more controvertible when this essay was written.]

AN-

ANCIENT EASTERN PARADISES.

The oriental name for any of these flourishing enclosures was *paradise*. [What sort of places were thus denominated, XENOPHON best explains to us. In his *Oeconomics*, he makes Socrates say of the Persian king, "Wherever he resides, or whatever place he visits in his dominions, he takes care, that the gardens called *paradises* shall be filled with every thing both beautiful and useful the soil can produce." Soon after (in the same work) we meet with the story of Lyfander's finding CYRUS the younger in his *paradise* at Sardis, and of this Spartan general's being ravished with the beauty and disposition of the plantations: then follows an avowal of CYRUS, "that the whole was planted by himself." These passages

passages plainly shew, that a *paradise* was then considered as a superior kind of *garden*. And XENOPHON (in the fourth book of his Grecian history) introduces Pharnabazus grievously lamenting the destruction of his *paradise*, which he prized as the most valuable part of his inheritance.]

The first paradises, which ancient history has at all attempted to describe, are those of SEMIRAMIS. With her the idea of forming them seems to have been a favourite passion; for which she delayed expeditions, and employed the labour of armies in decorating remotest corners of her empire: and admirable must have been her genius in the art, if we may be allowed to judge by the romantic situations, on which it was exercised. [“Close to the mountain Bagistan,” says DIODORUS SICULUS*, “she encamped, and “there formed a paradise of 12 stadia in

* Lib. 2. c. 13.

“circum-

“ circumference*. One exuberant fountain watered the whole plantation. The mount Bagistan, on the side next the paradise, rises with craggy cliffs to the height of 17 stadia.----Having decamped from hence, when she came to Chanon a city of Media, she observed (on an elevated plain) a rock of stupendous height and considerable extent. Here she formed another paradise, exceeding large, enclosing the rock in the midst of it; on which she erected sumptuous buildings for pleasure, commanding a view both of the plantations and of the encampment†.”]

All

* As a stadium is 600 feet, the paradise might contain about 70 acres.

[† Mr. BRYANT, in his Analysis of Ancient Mythology, vol. 2. p. 100. &c. (the publication of which was some years subsequent to the first appearance of this essay) gives his reasons for disbelieving the very existence of a SEMIRAMIS; and with great penetration has accounted for her supposed acts, including her *paradises*; which in p. 303, he attributes to a people called SEMARIM—ancient Babylonians. By leaving the

All indeed, who were reputed successors of SEMIRAMIS, did not equally take hints from nature in choosing situations for paradises. Of the truth of this we have a most convincing instance in those famous Pensile Gardens* of Babylon. But very remarkable is it, that even these should owe their origin to the truest sensibility of the wilder beauties of nature. This surprising and laborious experiment was a strain of complaisance in king NEBUCHADNEZZAR to his Median queen ; who could never be reconciled to the flat and naked appearance of the province of Babylon, but frequently regretted

the name of SEMIRAMIS in the text, I am far from denying the authority of my very worthy friend MR. BRYANT. But as he allows these paradises to have been really made, I am obliged to take my description of them from the only author that mentions them.]

* Described in DIODORUS SICULUS, STRABO, JOSEPHUS, QUINTUS CURTIUS. [What MR. WALPOLE has said of these gardens is very inconsistent with their description by DIODORUS. Their foundations were by no means confined to "the walls of the palace."]

each rising hill and scattered forest she had formerly delighted in, with all the charms they had presented to her youthful imagination. The king, who thought nothing impossible for his power to execute, nothing to be unattempted for the gratification of his beloved consort, determined to raise *woods* and *terraces*, even within the precincts of the city, equal to those, by which her native country was diversified. Unfortunately he did not understand, that the secret influence of beauty belonged neither to the one, nor the other, but to the disposing hand of the Creator. The work itself was sufficient to excite admiration, and consequently to mislead the judgment of mankind. Regularity and magnificence could never have been so misapplied through posterior ages, but for some such fallacious example. Splendour intoxicates the mind, and often robs us of our more agreeable sensations ;

tions ; and when once the dazzling glare of it possesses the fancy, every soft and delicate impression loses its effect.

[Were the credibility of the works of SEMIRAMIS less suspicious, it would be needless to seek for further proof of the *extent* of Eastern Paradises. But, to be thoroughly satisfied of this, we must recur to more indisputable authorities in other ancient historians. We read in XENOPHON*, that “ Cyrus the younger, at Celenæ, in a large paradise, which abounded with wild beasts, mustered the Grecian forces, to the number (in all) of thirteen thousand.”] It appears then, that in this æra and region paradises were sometimes enlarged into the similitude of forests, plentifully stocked with wild beasts, and dedicated to the diversion of hunting. QUINTUS CURTIUS further informs us, that (in Alexander’s time) to be

* De Cyri Expeditione, Lib. 1.

possessed of one of these was the greatest sign of opulence in the Persian nobility*. Thus the uses of paradises were accommodated to the humours of different proprietors, but their natural allurements never entirely unregarded. They were chosen for an extensive clothing of wood, and a frequency of fountains and rivulets†. That at Celænæ was divided by the river Mæander, whose springs issued from the palace. In the royal one at Pasargadæ was the sepulchre of Cyrus the great----“ a turret imbosomed in
 “ variety of shades, where the woodland
 “ abounded with streams, and richest verdure invested the meadow‡.”

[The fullest description extant of any ancient paradise is of one, said to be situate in the island of Panchæa, near the coast of

* Q. CUR. Lib. 8. c. 1. sec. 11.

† Spatiosas ad hoc eligunt fylvas, crebris perennium aquarum fontibus amœnas. Q. CUR. Lib. 8. c. 1. sec. 12.

‡ ARR. Lib. 6. c. 29.

Arabia. The period of its flourishing state must be referred (according to its *latest* historian*) to the time of Alexander's immediate successors. DIODORUS tells us, that it was adjacent and appertaining to a temple of Jupiter Tryphylus; that it had so copious a spring in it, as to form a navigable river from the fountain-head; that this stream for the length of near half a mile was enclosed on either side with artificial margins of stone; but that it branched out into various currents, which ranged over meadows, and watered many a stately and shady grove upon the banks: that the paradise was enriched with palm trees, and vines, and every kind of delicious fruit, and by a variety of flowery lawns, and by planes and cypresses of stupendous magnitude, with

[* See DIOD. SIC. Lib. 5. c. 42, 3, 4. But the period of its existence is deduced from a fragment of Lib. 6; which also speaks of the paradise's elevated situation.]

thickets

thickets of myrtle, and of laurel and bay. This inclosure (as described) must necessarily have been of very considerable extent ---for a *garden*. What pity is it then, that so material a piece of evidence, for such a place having actually existed of old, should be destitute of credibility! STRABO* after Polybius, and PLUTARCH in his *Osiris*, agree in asserting, that there never was any temple of a Jupiter *Triphylius*, or any Panchæa. Nor does a single ancient geographer mention such an island. Yet may it not be concluded, that such was the style of Persian paradises in the reign of Cassander †? Near seven centuries later than this period, there

[* Lib. 2 & 7.]

[† The Greek author whom DIODORUS copies (EUPHEMERUS by name) lived under *Cassander*. His work was translated into Latin prose by the poet ENNIUS: of which translation very scanty fragments remain. Such was the authority of ENNIUS with the *Latin* poets, that LUCRETIVS, VIRGIL, TIBULLUS, OVID, CLAUDIAN, all speak of *Panchæa*.]

was

was one Asiatic paradise still existing; and it is specified by MILTON among those, that might possibly be compared to his garden of Eden-----

----- that sweet grove
Of Daphne* by Orontes, and th'inspir'd
Castalian spring. P. L. B. 4. ver. 272.]

GRECIAN GARDENING.

LORD BACON observes, “ that when ages
“ grow to civility and elegancy, men come
“ to build stately sooner than to garden
“ finely, as if gardening were the greater
“ perfection†”-----alluding to the progress
of these sister arts, both in the Grecian and
Roman commonwealths. For *architecture*

[* This place is rather loosely described in the *Antiochus* of the florid LIBANIUS (Opera, Vol. 2. page 380, 1.), but more closely by STRABO (Lib. 16), who makes the grove in his time nine miles in circumference.]

† Essay on gardens.

was

was a favourite amusement of Greece, *gardening* almost totally neglected. One should have thought the *Vale* of Tempe* might alone have inspired rural enthusiasm. [Of far different humour from his Grecian neighbours was the Thracian king *CORYS*, who, wherever he saw in his dominions any venerable shades accompanied with plentiful springs, there he fixed an abode for the purpose of enjoying the scenery. Of these retired seats he had erected a considerable number, and delighted in continually removing from one of them to another†.]

ROMAN GARDENING.

Roman gardens are hardly mentioned before the days of *LUCULLUS*. [His (according to Plutarch's life of him) were in the

* Fully described at the beginning of the third book of *ÆLIAN's* various history.

[† *ATHENÆUS*, Lib. 12. c. 8.]

highest degree superb and luxurious. The principal works in them seem to have been those pieces of water, which it was the fashion at that time to dignify with the pompous titles of *Nilus* and *Euripus*. These VARRO ridicules for their amazing *sumptuosity*: which indeed was the only part of them, that could consistently be censured by VARRO: for, whatever *figures* were given them, they could hardly be more reprehensible in that respect, than his own pair of oblong * fish-ponds. CICERO with better judgment makes his friend Atticus hold cheap those magnificent waters, in comparison with the natural stream of the river Fibrenus, where a small island accidentally divided it†. Yet CICERO had a *Nilus* of his own at Arcanum, and much commends

[* De re rustica, Lib. 3. c. 5. sec. 12.]

[† Cic. de legibus, Lib. 2. near the beginning.]

the contriver of it*. It is but fair then to allow, that the plan of it might have been natural. But two lines of PROPERTIUS seem to intimate, that (at the time of their being written) currents of water, as well as figures of plants, were injudiciously constrained :

Surgat ut in folis formosius arbutus antris ;
Et sciat indociles currere lympa vias.

L. 1. El. 2. v. 11.

Rude in lone dells arbutes more lightly grow;
Untrain'd and guideless let the current flow.

Probably *tonfile* trees were coming into vogue, when PROPERTIUS wrote: since PLINY's natural history (Lib. 12. c. 6.) ascribes the introduction of clipping foliage to MATIUS, a friend of Augustus.]

From the æra of LUCULLUS pleasant situations began to be chosen for villas, and

[† Ad Q. Fratrem, Lib. 3. Epif. 9.]

the

the adjacent territories expensively ornamented. It cannot well be supposed, that the Romans were incapable of distinguishing real beauty in a landscape; but mistaken notions of displaying their *power* and *grandeur* perpetually intervened, and misguided the style of their improvements. [Their affectation of planting trees in the midst of their city-residences is hinted at both by HORACE* and TIBULLUS†. In SENECA's time there was almost an ambition of rivalling the pensile gardens of Babylon‡.] A superlative excellence was imagined to consist in surmounting the greatest difficulties, and inverting the order

[* Nempe inter varias nutritur filva columnas. Epif. 10. v. 22.]

[† Et nemora in domibus sacros imitantia lucos. L. 3. El. 3. v. 15.]

[‡ Non vivunt contra naturam, qui pomaria in summis turribus ferunt? quorum silvæ in tectis domorum ac fastigiis nutant, inde ortis radicibus, quo improbè cacumina egissent? Epif. 122.]

of nature *. From their artificial projections into the sea, and other works of equal extravagance †, we might fairly conclude *vanity of wealth* to have been their fundamental principle of design. No wonder then, that the Roman manner soon degenerated into more puerile absurdities. The younger PLINY's ‡ description of his own villa exhibits every kind of imitation that

* Mons erat hic, ubi plana vides: hæc lustra fuerunt,
Quæ nunc tectæ subis: ubi nunc nemora ardua cernis,
Hic nec terra fuit: domuit possessor; et illum
Servantem rupes, expugnantemque secuta
Gaudet humus: nunc cerne jugum discentia saxa,
Intrantesque domos, jussumque recedere montem.

STATII Silv. Lib. 2. Ecl. 2. ver. 54.

[In MR. HART's entertaining tracts on husbandry he quotes these very lines, to prove the effect of laborious industry. Such a kind of industry might more justly be called *labour in vain*. These alterations much resemble Mr. Sterling's in COLMAN's *Clandestine Marriage*.]

† Contracta pisces æquora sentiunt
Jactis in altum molibus. HOR.

Expelluntur aquæ faxis; mare nascitur arvis;
Et permutatâ rerum statione rebellant. PETR. ARR.

‡ Lib. 5. Epif. 6. sec. 14. &c.

could

could be practised on the ductility of evergreens: [and we are told of the murmurs of water-spouts, as an artifice in the management of his fountains. Yet an attentive reader may observe, that PLINY's chief mistake was extending *architectural* ideas too far. His Portico and his Xystus clearly, and possibly his Hippodrome, lay within the province of an architect; and the *covered walk* (which made part of the edifice of a Roman villa) was scarcely deemed complete without topiary* works of box or ivy. It does not seem as if PLINY's whimsical fancies had been carried to any distance from his dwelling-house. Consequently their designer could not justly be charged (as have lately been some modern improvers) with disfiguring the whole of a district. Neither had he lost his relish for unadulterated rural graces: the contrary

[* See CIC. Epist. ad Q. Fratrem, Lib. 3. Epist. 1.]

plainly

plainly appears at the beginning of this very fame * epistle, by his feeling description of the beautiful country in which his villa was situate.

So minute a detail of the particulars of a garden, as this in PLINY, must not be expected often to occur---in writings that last for ages.] After an interval of several centuries we meet with a fictitious one in ACHILLES † TATIUS. His is only a regular gaudy flower-garden, in which the waters of a natural spring are conducted into a rectangular canal. But ingenious devices were sufficiently multiplied in a subsequent

[* Sec. 7, &c. The whole passage is translated in note B to the *Commentary* on the *English Garden*. The same note almost denies that there was any rural taste at all among the ancients. But some extracts already made in this essay, and more which will come under CLASSICAL LANDSCAPES, incline one to think, the *Commentator's* negation ought not to have been quite so strong.]

† Supposed to have written his *Loves of Clitophon and Leucippe* about the year 800. The garden is towards the conclusion of the first book,

period ;

period; such as---gilt eagles with expanded wings seeming to wash themselves---fountains gurgling through the throats of singing-birds in imitation of their voices---with many similar conceits*, erroneously ascribed to Dutch invention.

[There is one general observation, which I shall presume to make, before I quit the subject of *ancient* gardening. Whoever would properly estimate the attachment to rural picturesque among heathen nations of old, should not confine their researches to the domains of men, but extend them to the temples and altars, the caves and fountains, dedicated to their deities. These, with their concomitant groves, were generally favourite objects of visual pleasure as

* They may be found in EUSTATHIUS *de Ismenia et Ismenes amoribus*. The age of this very moderate composition (in Greek) is uncertain, but lies between 800 and 1100; so that the antiquity of these follies is of several centuries standing.

well as of veneration. MR. BRYANT has treated this matter with his peculiar sagacity in his *Analysis**, and made it unnecessary here to use argument about it. Possibly these beautiful features of nature may owe, to their having been *idolized* by the heathens, their after neglect among Christians.]

ENGLISH GARDENING.

[There is little room for enlarging this part of the essay, since the appearance of the chapter † on *modern gardening*, at the end of MR. WALPOLE's *Anecdotes of Paint-*

[* Vol. 1. p. 427, &c. In p. 428, line 10th, the reader should be aware of a misprint of *Daphne* for *Daphnis*. To MR. BRYANT's authorities might be added from OVID,

Stat vetus, et multos incædua silva per annos;

Credibile est illi *numen* inesse loco:

Fons sacer in medio, speluncaque pumice pendens.

El. Lib. 3. ver. 1.]

[† Written in 1770, but not published till 1780.]

ing.

ing. To the account there given (of the first English park having been that of Woodstock) might be added from Henry of HUNTINGDON*, that it was made by king HENRY the first. What gardens were the fashion of CHAUCER's days, may be guessed from three lines of his *Troilus and Creseide*†. In the first book of LELAND's *Itinerary*, p. 60, is a garden‡ of earlier date than any mentioned by Mr. WALPOLE. From this it may truly be said, that] the embellishment of gardens, which found its way into this island, unhappily consisted of every in-

[* Hist. Lib. 7. ad an. 1121. He calls it *habitationem ferarum*.]

[† This yerde was large, and railed al the aleyes,

And shadowid wel with blofomy bowis grene,

And benchid newe, and fondid all the weyes. Ver. 821.]

[‡ It is cited in note D to the *Commentary* on the English Garden. Yet the commentator seems to have had but little acquaintance with this itinerary, or he would not have produced *Leland's* description there of Guy's cliff (*Itin.* vol. 4. p. 165. b) as a specimen of *Camden's* taste, without any mention of *Leland*.]

novation upon nature. Lord BACON was the first, who attempted to reform our method. He shews us at once both the ridiculous conceits of his coteremporaries, and the properest method of censuring them. “As for
“the making of knots of figures with divers coloured earths they be but
“toys; you may see as good sights many
“times in tarts I do not like images
“cut out in juniper, or other garden-stuff,
“they are for children.”* However tainted by prejudice, yet was his Essay greatly superior to the reigning mode, and probably tended to banish many puerilities, till they were reimported from Holland at the revolution.

* Essay on Gardens.

CLASSICAL LANDSCAPES.

Such I suppose to have been the efficacy of BACON's ideas: and indeed, were only *classical* authorities consulted, it would hardly be supposed, that, even from the earliest ages, any considerable variation in taste ever had prevailed. It was well understood by eminent writers, how much the beauty of rural allusion depends on its being perfectly natural; and that artificial scenes ill bear a poetical description. Hence those admirable *sketches* of picturesque delineation so frequent among the Greeks and Latins; more especially by HORACE and OVID: and we are not to be surpris'd, if fewer *finished pieces* are to be met with in the Classics, a defective or a vitiated national taste being no small impediment for fancy to contend with. Superior genius

sometimes conquers the difficulty, and exhibits such pictures, as these :

Silvestria templa tenebant
Nympharum; quibus exibant humore flu-
enta

Lubrica, proluvie largâ lavere humida faxa;
Humida faxa super viridi stillantia musco:
Et partim plano scatere atque erumpere
campo.

LUCRETIVS, Lib. 5. ver. 946.

Covert were their haunts,
Temples of Nymphs; whence streams
gush'd glibly forth
To drench with plenteous waters humid
rocks;
Rocks humid, that, for ever dripping, keep
Their beds all mossy green: whilst other
springs
Burst out of earth, and rush upon the plain.

Est

Est in secessu longo locus. Infula portum
Efficit objectu laterum; quibus omnis ab
alto

Frangitur, inque sinus scindit sese unda
reductos.

Hinc atque hinc vastæ rupes; geminique
minantur

In cœlum scopuli; quorum sub vertice latè
Æquora tuta silent; tum filvis scena coruscis
Desuper, horrentique atrum nemus imminet
umbrâ. VIR. ÆN. Lib. 1. ver. 159.

The place in long recess retired lies.

An island's closing fides, where broken
floods

Fall to the shelter'd bay, the harbour form.
On either hand vast rocks: two craggy
cliffs

(Twin-giants) tow'r to heav'n: how safe
beneath.

Sleeps

Sleeps the still surface! neither wants the
scene

Or flitting lights on waving woods display'd,

Or gloom of horror from their darksome
brow.

Landscapes are also to be found in THEOCRITUS* [and CALLIMACHUS†. But HOMER does not barely exhibit rural scenery; he describes its effect on the imagination.

About Calypso's cave grew vig'rous springs
Of alder and abele, and fragrant groves
Of cypresses‡: wide-wing'd birds had nested
there,

Loud

* Idyl. 7. ver. 6, &c.

[† Hymnus in Cererem, ver. 26.]

‡ Though Mr. KNIGHT gives a place to *alders* in his elegant poem, and *abele* is even recommended for particular occasions in the *English Garden*, still some readers may possibly object to HOMER's taste in his choice of silvan materials. Trees that will not thrive in the sea-breeze had been improper for Calypso's haunt. This excluded many of the
noblest.

Loud-cawing flights, frequenters of the
main.

All o'er the cavern'd rock a sprouting vine
Laid forth ripe clusters. Hence four limpid
founts

Nigh to each other ran, in rills distinct
Huddling along with many a playful maze.
Around them the soft meads profusely
bloom'd

Fresh violets and balms. Hither arriv'd,
Well might a God in admiration gaze,
And at his inmost soul delight conceive.

Odyss. b. 5. v. 63.

The author of *Village Memoirs* first (I be-

noblest. But a suitable soil and climate make an amazing
difference in the beauty of most plantations. *Abele* (*alba
populus*) and *pinus ingens* with it, are described by HORACE,
as forming *umbram hospitalem*; and though *cypress* in this
country is generally meagre, yet the specimen of it in the
Earl of Portmore's garden at Weybridge may afford some
idea of the effect, which a grove of such plants might
produce.

lieve)

foot of a turfy slope on the verdant banks of Ilissus, is a pattern of elegant simplicity. The Greek historian too, who only perpetuated the memory of the Panchæan paradise from an older writer, has furnished (by the help of tradition) an imaginary one from himself. This creature of fancy is well known to the readers of Paradise Lost, as far as concerns its appellation, and situation----

-----that Nyseian isle

Girt with the river Triton. B. 4. ver. 275.

MILTON further tells us (which the reader is requested to keep in mind) that this place was appropriated to the nurture of a Deity. To know more of it, we must go to DIODORUS*. After commending the island for some general beauties of scenery, and for its fertility, and uncommon salu-

[* Lib. 3. c. 67, 68.]

brity, he singles out the following part of it :

At this isle's entrance is a valley long,
Thick of high trees, whose branches, to
the fun

Impervious, underneath their foliage roof
Cause day-light like the dawn. Near ev'ry
path

Springs in abundance pour delicious streams.
Ye rural sojourners, no further seek
Pleasure's abode. Here breaks into the vale
A vast wide-circl'ing cavern: far aloft
Tow'r overhanging crags of gleamy rock;
Cerulean, azure, and each brighter hue
Successively. Front th' inlet to the cave
Choicest of plants: some with rare fruitage
rich;

Others in ever-verdant leafy garb
Grateful to sight: haunt of ærial flocks
Delectable for plumage gay, yet more

For

For consonance melodious. Thus the scene,
 Not eyes alone enamouring, invites
 By heav'nly charms of music, native airs
 Far beyond studied strains. The portal
 past,

Basks in irradiancy of gilding fun
 The whole grot's broad exposure. Flourish
 there

Sweets in full bloom, cassia supreme, with
 all

Undying fragrances. Immingled flow'rs
 Beds aromatic for the Nymphs compose;
 None of Art's works, but prodigally strown
 By Nature*, with her negligence divine:
 The flow'rets never fade, no leaf decays.

Such was the idea of an individual, at a
 time, when some modern writers seem to

[* — — — which not nice Art,
 In beds and curious knots, but Nature boon
 Pour'd forth profuse. P. L. b. 4. ver. 241.]

look upon the study of landscape as utterly unknown to mankind. Yet the author of the *English Garden* has virtually acknowledged an excellent notion of rural design to have anciently prevailed in the East---by his picture of the retreat of Abdolominus: unless we suppose him to have widely departed from the rule in HORACE,

Ficta voluptatis causa sint proxima veris.

Let us return to the *Latin* poets. OVID has inartificially put together, what fancy might take for a beautiful shrubbery.

Eft prope purpureos colles florentis Hymetti
Fons facer, et viridi cespite mollis humus.
Silva nemus non alta facit: tegit arbutus
herbam,

Ros maris, et lauri, nigraque myrtus
olent:

Nec

Nec densum foliis buxum, fragileſq; myricæ,
 Nec tenues cytiſi, cultaque* pinus abeſt.
 De arte amandi, Lib. 1. ver. 687.

Nigh where impurpled hills Hymettus
 ſhews,
 Lies a ſoft verdant plot of turfy ground;
 There from pure ſource an hallow'd foun-
 tain flows,
 With grove (not lofty) on its borders
 crown'd:
 Arbut protects the graſs; to ſcent the gale,
 Bays, roſemary, and deep-green myrtles
 join;
 Box thick of leaves ſtands group'd with
 tam'riſks frail,
 And with thin cytiſus the fruitful pine.

[* A ſort of pine-tree, the nuts of which were then in
 requeſt, as appears by another line of the ſame poem,

Quaſque tulit folio pinus acuta nuceſ. Lib. 2. ver. 424.

They are ſtill eaten by the Italians.]

JUVENAL

JUVENAL (as has been observed by the commentator on the English Garden*) discovers a better taste, than was apparent in the fashion of his country. APULEIUS (though an affected writer) has made the scene, close to Psyche's mansion, perfectly simple:

She views a grove
Of lofty and large trees, views a clear
spring's
Crystalline fluent midst the grove's mid-
shade.†

[* See note B to the Commentary. The material part of the cited lines is

Quanto præstantius effet
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?

Sat. 3. ver. 17.]

[† Videt lucum proceris et vastis arboribus confutum: videt fontem vitreo latice perlucidum medio luci meditulio. APUL. Met. Lib. 5. The classical reader will perhaps remark, that the language here is not quite so unaffected as the scenery.]

Not

Not to tire the reader with translations, I will only add one short passage from the Latin classics, well deserving the attention of modern ground-workers. For this we must turn our eyes to

-----that fair field
Of Enna,----- (P. L. b. 4. ver. 268.)

of which (after recounting its various flowers) CLAUDIAN thus traces the surface:

Forma loci superat flores. Curvata tumore
Parvo planities, et mollibus edita clivis,
Creverat in collem.

De raptu Proserp. L. 2. ver. 101.

The ground's mere form
Outvies the flow'rs in beauty. By small heave
Embowed, and with faint acclivities
Rais'd gently, to an hill the plain had grown.]

In our own language we have Kalander's Arcadian villa particularly described; and this was the principle of fashioning it:---

“ Art

“ Art therein would needs be delightful by
“ counterfeiting its enemy error, and mak-
“ ing order in confusion.”*---Have I quoted
that “ tedious, lamentable, pedantic, pas-
“ toral romance, which the patience of a
“ young virgin in love cannot now wade
“ through?” † Such is the character im-
posed upon it by an eminent modern. Yet
(I believe) many readers of *Arcadia* are still
weak enough to be delighted with a work
of genius, and subject themselves to the
charge of *worse than girlish* admiration.
Romance is a flattering portraiture of hu-
man life; where the likeness is preserved,
though its powers are magnified, and infir-
mities veiled. We view ourselves in an
elevated station; and the mirror must be
naturally pleasing: we must love the inge-

* SIDNEY'S *Arcadia*, Book I.

† Catalogue of Noble Authors under *Lord Brook*.

nunity of an author so benevolently employed. Is romance a scene of delusion? Greater are the requisites to maintain it in its purity. The persons, the incidents, the language itself should combine to waft us with ease into the region of enchantment: we should meet with nothing there, that might render our excursion disagreeable, or bear too strong a resemblance to the more beaten road we have quitted. Conduct can give an amiable form to incredible fiction, can familiarize our imaginations with something above mortality; but too *shocking* or too *common* occurrences infallibly reinstate us in our humbler condition. These are the *characteristics*, which distinguish Sir PHILIP SIDNEY from mere marvellous-story-tellers, and create a most essential difference between amusive pastime among the Shepherds of Arcadia, and disgusting prodigies in the *Prison of Otranto*.----[Co-

temporary with SIDNEY was SPENSER: who certainly ought not to have been omitted in any enumeration of "authors not blind
 "to the graces of natural * taste." SPENSER's reputation, as a judge of rural elegance, has already been ratified by our gardening poet. As an additional proof to what is cited by *him*, I beg leave to produce the following couplet, though translated from TASSO.†

And that, which all fair works doth most
 aggrace,
 The art, which all that wrought, appeared
 in no place.

Fairy Queen. B. 2. c. 12. ft. 58.

[* See the advertisement prefixed to the fourth volume of Mr. WALPOLE's *Anecdotes of Painting*. To SPENSER is there joined ADDISON: but the latter part of the remark is no accusation of this essay. ADDISON was originally referred to in it for the same purpose, as he was (some years later) in the first book of the *English Garden*.]

[† Canto 16. stanza 9. two last lines.]

But

But for the strongest evidence of merit in the poetical painter, let us look at his paintings themselves.

Into that forest far they thence him led,
Where was their dwelling, in a pleasant
glade

With mountains round about environed,
And mighty woods, which did the valley
shade,

And like a stately theatre it made

Spreading itself into a spacious plain :

And in the midst a little river plaid

Emongst the pumy stones, which seem'd
to 'plain

With gentle murmur, that his course they
did restrain. B. 3. c. 5. ft. 39.

But perhaps a romantic enthusiast might be
more enraptured

Under a rock, that lies a little space

From the swift Barry, tumbling down
apace

Emongft the woody hills of Dynevowre*.

B. 3. c. 3. ft. 8.]

MILTON, as well as SIDNEY and SPENSER, lived at a time when rural graces were but little understood; yet his model of Eden remains unimpeachable. [MILTON's taste in gardening is almost as discernible in his felection of four rival paradises, as in the formation of his own. Three of these (*Enna*, *Daphne*, *Nysa*) have occurred already. The fourth is what MILTON calls *Mount Amara*; and he evidently takes his idea of it from GODIGNUS. The relation of this jesuit is only a Latin version from the Spanish of a Valencian author (Urreta)

[* The ruins of Dinevor castle, and the woody hill descending from them to the Towy, are the admiration of the present age. Yet this is not the place spoken of by SPENSER. The *Barry* (or *Burry*) is a different river from the *Towy*. It is that, which is also called the *Loughor*, and falls into the same sea as the *Towy* does, but never into the *Towy* itself. This river not being above three miles eastward of Dinevor, SPENSER has included its banks in the demefnes of that castle.]

whose

whose account is utterly disbelieved by GODIGNUS himself. Yet here* we may find the original of the fence to paradise,

(The rest was craggy cliff that overhung
Still as it rose, impossible to climb.

B. 4. v. 547.)

and of Adam's

prospect large

Into his nether empire neighb'ring round,

(B. 4. v. 145.)

[* See GODIGNUS *de Abassinorum rebus*, Lib. i. c. 8. As much of the passage, as is directly to the point, is here transcribed. Ait, saxum quod montem ambit, ubi ad summum pervenit, omni ex parte æqualiter prominere, labrumque efficere, quod ascensum ad montem penitus impedit. . . . In montis cacumine effundi camporum æquor. . . . Hoc in æquore molliter collem exurgere, qui speculæ instar cuncta circum loca oculis subjiciat. Eodem in colle fontem erumpere perennibus pellucidisque affluentem aquis, et varios divisum in rivulos, multiplici mæandro arva, prata, hortosque irrigare; ac tandem collectis rursus hinc inde liquoribus, ad montis radicem præcipiti lapsu ex alto defluere.

BRUCE never explored

the great vision of *this* guarded Mount.†

I had rather have seen it truly delineated by our Abyssinian traveller, than even the sources of the Nile.]

† MILTON's *Lycidas*.

and

and also of these lines:

Rose a fresh fountain, and with many a
rill

Water'd the garden; thence united fell
Down the steep glade. B. 4. v. 229.

Far be it from me to undervalue the taste of our great epic poet. He has indisputably shewn it in the *composition* of his *Paradise*. But can we say, (in face of the allusions, already noted, to HOMER and DIODORUS) "that his favourite ancients had dropt *not* " *a hint* of such divine scenery?" The more decisive extract from *modern* GODIGNUS might indeed have easily been unknown to the noble author, whose words I have cited.]

Claremont could hardly be released from the fetters of regularity, when it was celebrated by GARTH; nevertheless regularity is concealed, without violating truth, in this writer's description of the grounds there:

'Tis

'Tis he can paint in verse those rising hills,
Their gentle vallies, and their silver rills ;
Close groves, and op'ning glades with verdure spread ;

Flow'rs sighing sweets, and shrubs that balm bleed :

With gay variety the prospect crown'd,
And all the bright horizon smiling round,

GARTH'S *Claremont*.

And as to the poets of still later times, (THOMSON and his successors) the influence of improved taste manifestly shews itself in their landscapes.

BRITISH GARDENING.

To return to those who wrote professedly on the subject of gardening. Sir WILLIAM TEMPLE was so strongly bigoted to established fashion, that he disapproves of all deviations from it, though thoroughly sensible

fible of a superior beauty. “ What * I have
“ said of the best forms of gardens is
“ only of such as are in some sort regular;
“ for there may be others wholly irregular,
“ that may (for ought I know) have more
“ beauty than any of the others; but they
“ must owe it to some extraordinary dis-
“ positions of nature in the seat, or some
“ great race of fancy or judgment in the
“ contrivance, which may reduce many
“ disagreeing parts into some figure, which
“ shall yet upon the whole be very agree-
“ able. Something of this I have seen in
“ some places, but heard more of it from
“ others, who have lived much among the
“ Chineses.-----But I should hardly advise
“ any of these attempts in the figures of
“ gardens among us; they are adventures
“ of too hard achievement for common

* Essay on the Gardens of Epicurus.

“ hands;

closely over-arched, the *glade* may create a variety not otherwise so easily attainable.

What I have already said of *vistas*, plainly relates to those, the *sides* of which are for some considerable length of space subjected to view. SOUTHCOTE taught us to form others through the branches of a single tree only; and shewed us how the opening might be made natural and easy, and (as it were) perfectly accidental. LYTTELTON and SHENSTONE took the hint, and improved upon it; but the experiment in unskilful hands generally does more prejudice to the beauty of trees, than the *formal vista* can recompense.

[In the *Postscript* to the four books of the English Garden the words *vista* and *avenue* are coupled together, as if they were the same thing: and *vistas* come thus to be involved in the sentence denounced against *avenues*. The cause of *venerable avenues*

was

was taken up long ago in *Village Memoirs*, and has lately been pleaded by Mr. PRICE ; in whose hands I leave it. As to *vistas*, I not only adhere to every syllable I have said of them, but am also convinced, that the poet is inconsistent with himself in condemning them. For what can be the meaning of the following lines in one of his Elegies ?

Then to the sight he call'd yon stately spire,
He pierc'd th' opposing oak's luxuriant
shade.

Is not this the clearest panegyric on that formation of *vistas*, which this essay has just been describing ? It may be said, that this method of opening a view is not called a *vista* in the elegy. But it might have been called so : for the word is actually used in the same sense by an admirable poet, who
was

was also an excellent judge of landscape gardening :

Or gleams in lengthen'd *vista* through the
trees.

THOMSON'S *Seasons*, Spring 913.

SHENSTONE too very plainly distinguishes *vistas* from *avenues* in the following short rule : “ the side trees in *vistas* should be so
“ circumstanced, as to afford a probability,
“ that they grew by nature.” But he might
as well have said nothing, if *vistas* ought to
be totally annihilated.

Whichsoever sense the gardening poet intended to impose on his ambiguous expression ; whether he meant to condemn by a *perverted* word what he had elsewhere commended, and without assigning any reason for his change of opinion ; or whether he only slighted accuracy of language as beneath his notice ; his dictate has had but

little effect in either way on the opinions of subsequent writers, whose taste is acknowledged by the public. For Mr. WYNDHAM in his Picture of the Isle of Wight speaks of “magnificent *vistas* at Combley formed “by *nature alone*,” and consequently neither accords with putting the contracted sense of *avenue* on the word, nor with a general disapprobation of *vistas*. Indeed that guidance of the eye to particular terminations, which is commonly denominated a *vista*, has always been (both before and since the banishment of regularity) a favourite object with garden-designers. Nor will I deny, that too great an affection for it has frequently occasioned much disfigurement in the antiquated, and perhaps not very little in the modern style. It was the origin of *stars*, with the straight and formal glades branching from them through an extent of woodland: it still keeps in fashion *openings* to
to

to every point of the compass from the same spot. Even this latter species of design I can't help thinking apparently artificial; though each of the openings may be rude in themselves, and *singly* delectable. But when without a turn of the head the spectator can see before him a variety of such vistas, in every respect irregularly separated from each other, I cannot conceive a more desirable circumstance in the province of landscape.

G R O U N D.

SHENSTONE has specified some peculiar characters of ground, and recommended it to designers, to strengthen the effect of whichever prevails. To his remark I would add another distinction (very common in nature) of the *abrupt* and the *easy*. I call that the *abrupt*, where at a small distance from the eye the ground subsides totally out

of sight, and appears again after a considerable interval. I call that the *easy*, where every foot of ground, which the eye looks over, is brought into actual view. The character of abrupt should certainly be humoured, as well as that of the *easy*; yet I am afraid, most modern ground-workers would sooner pare a brow, for the sake of seeing intermediate surface, than encourage the abrupt. The *easy* has two recommendations: it enlarges the scenery; and it is free from those visible obstructions to ocular intuition, which the eye naturally abhors. Still this beauty should never be obtained by creating either a manifest incongruity with the adjacent surface, or a continued sameness of declivity.]

FENCES.

Uniting the scenery of a landscape is the chief purpose of *sunken* fences. Wherefore they

they should be perfectly concealed themselves, that we may not discover insufficiency in the execution: neither should unnatural swells of ground be made use of in order to conceal them; for thus the very purpose of *uniting* must be defeated.

[The author of '*Observations on modern gardening*' enters (p. 8) on this subject of *fosses*; but in so superficial a manner, as plainly shews, he was either but little acquainted with the principle of their application, or did not chuse to encounter all the difficulties of reducing this principle to practice. But the poet in the second book of the *English Garden* goes fairly into the subject of *sunk* fences, and describes the best that can be made both for internal and external deception. He acknowledges indeed, that such contrivances are

----- defective still,

Though hid with happiest art.

Yet

Yet one consequential defect he certainly palliates. To say, that the scythe on one side, and the cattle on the other create “a kindred verdure,” is more poetical than exact. The cattle always leave something, which the scythe does not leave*, and sufficient to mark the line of separation to a common eye. This defect indeed may sometimes be easily cured by only using the scythe a little way on the outside. For by this method the *extremity* of the scythe’s dominion may be made so conspicuous, as to preclude any suspicion of deception *there*: and mere change of cultivation will not alone spoil harmony of landscape. Where the junction is easy, we still admit

The useful arable and waving corn

With soft turf border’d. SHIPLEY.

[* Mr. PRICE, in his *Letter*, p. 153, has made the same remark with regard to the difference of mowing and feeding. It is there made indeed for another purpose: and the idea suggested by the letter strikes me as an exceeding good one, but hardly reducible to *rule*.]

But

But funk fences, wherever visible, are so manifestly artificial, that a good designer will take great pains to secure their perfect concealment, and rather have recourse to any other practicable method of harmonizing landscape.

One other method, by which we are to annihilate the view even of an upright railing, is given us by the same poet. His way of doing it is with an invisible colour; and an admirable expedient it would be, if the theory would hold in practice; which I apprehend it will not. The receipt in the poem is quite enigmatical, not however inexplicable as to the materials; but the proportionable quantities of each are left very much at large; and I never could meet with any mixture of them, that perfectly answered the purpose. The chief use of such colour would (in my idea) be hiding gates between enclosures, where they could
not

not so well be hidden by any other means. For, as it is impossible the fallacy should hold within a moderate distance of the eye, a length of such fences can never be eligible. There was no occasion for them at Persfield, Hagley, or the Leafowes: whence we might be induced to imagine, that it was rather a want of genius, that stood in need of such assistance. At the three places just mentioned, you are led with the utmost facility to the most striking points of view, not indeed thro' the groove of a shrubbery-belt, but by paths (to all appearance) unconstrained in their direction. In short, the case put by the poet, for the necessity of having such a fence, only shews the humour of a proprietor, who was determined to make a *garden* path, where a Shenstonian one might have been preferable.

The poet very justly observes in his *postscript*, that the concealment of fences is a
matter

matter of great difficulty both to design and to execute. For which reason it may not be amiss, to dwell a little longer on the subject. And here I repeat, that *harmonizing a landscape* is always the point to be aimed at. Uniting different enclosures, and giving an air of unlimited extent to the premises, may be consequential incidents, but should never be considered as a principle to work by. As far as vision is concerned, taste (in Shenstone's language)

appropriates all we see.

But (without any reference to actual property) a narrow line of partition is of itself a disagreeable object, and wherever it obtrudes upon the sight in such a form, necessarily destroys harmony of landscape. A place however must be very destitute of inequality of ground, not to admit a change in the nature of this narrow line by low plantations adjoined to it, without obstruct-

ing the view above it. There are shrubs of every stature (down to the creeping periwinkle) proper for this purpose within a garden; and there are hollies and thorns for pastures. Whether there is occasion for *overlooking* fences, or not, widening hedges into thickets is an excellent maxim in gardening. Mr. PRICE recommends it (p. 227) in his admirable method of making perfect screens at boundaries: only I can't understand the practicability of admitting *yew*s into such places, without being obliged to keep up a perpetual fence for them; which does not accord with my own comprehension of the doctrine there laid down: at least they must be thoroughly guarded among thorns or hollies.]

SHRUBBERIES.

Shrubberies and beds of flowers demand limitation: immoderately extended, they
mark

mark the triumph of luxury over elegance. The apparent * waste of ground displeases us; and the plants themselves are too minute to have any considerable space exclusively allotted them.----I say this, in regard to beauty of disposition, and mean not to interfere with attachment to *collections*.---- On spots, that have nothing observable in themselves, such profusion of ornament is generally bestowed; yet, however fashionably patronised, gaudy colouring is a poor compensation for natural deficiencies. With much more justice has POPE given the preference to that man's taste,

Whose ample lawns are not asham'd to feed
The milky heifer and deserving steed.

* — — — tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori. HOR.

[This extension of mere garden-scenery was disapproved of long ago by our allegoric poet; as is evident from his description of the enclosure he has entitled the *Bower of blifs*:

Thus being enter'd, they behold around
A large and spacious plain, on ev'ry side
Strowed with pleasance, whose fair grassy
ground

Mantled * with green, and goodly beautified
With all the ornaments of Flora's pride,
Wherewith her mother Art, as half in scorn
Of niggard Nature, like a pompous bride
Did deck her, and *too lavishly* adorn,
When forth from virgin-bower she comes
in th' early morn.

Fairy Queen, B. 2. C. 12. ft. 50.

[* The construction here is not very easy: the words *they behold* in the first line must be understood as if repeated. Also the two last lines of the stanza must be supposed to change places, to make the sense perfectly intelligible.]

If

If we except some of the slow-growing ever-greens, most shrubs (as Mr. WALPOLE observes) lose their beauty in less than twenty years. They cannot consequently be relied on for a *lasting* effect by *identical* size and position. But, when they are used for forming a *mass*, the inconvenience of their short duration is easily obviated. Unless prevented by too sedulous art, shrubberies perpetuate themselves.

Where the old myrtle her good influence
sheds,

Sprigs of like leaf erect their filial heads;
And when the parent rose decays and dies,
With a resembling face the daughter buds
arise.

PRIOR.]

WOODS.

Contrast will often call forth beauties,
which one should hardly believe the situation could afford. One of the properest
places

places for attending to it is in the internal arrangement of a wood. By the various windings of the walks, the closing and opening of thickets, exhibiting the stateliest trees, and by sudden transitions from one degree of shade to another, more awful ideas might be imprest on the imagination, than "Day's garish eye" can supply us with. A passage in *Paradise Regained* may partly exemplify my meaning :

Only in a bottom saw a pleasant grove
 With chaunt of tuneful birds resounding
 loud ;
 Thither he bent his way, determin'd there
 To rest at noon, and enter'd soon the shade
 High-rooft, and walks beneath, and alleys
 brown,
 That open'd in the midst a *woody scene* :
 Nature's own work it seem'd (nature taught
 art)

And

And to a superstitious eye the haunt
Of Wood-Gods, and Wood-Nymphs.

B. 2. ver. 289.

“ These sacred silvan scenes ” were places
of worship in the reign of Druidical Priest-
hood; and by no improbable supposition
“ such as of old gave rise to temples, and
“ favoured the religion of the ancient
“ world.” *

† Turning *woods* into *groves* gives an air
of freedom, and introduces a variety of ob-

* Lord SHAFTESBURY'S *Moralists*. [SENECA, Epist. 41,
has a passage to the same purpose. Si tibi occurrit, &c.
fidem tibi numinis facit.

When thou discern'st a clust'ring grove,
Aged the trees, their boughs entwin'd
In high-ascending boughs above,
That heaven-ward our vision blind;
From that amazing growth of wood,
Stillness of secret solitude,
And reach of close unbroken shade,
Thou deem'st a Godhead there all thro' the gloomy glade.]

[† This practice is also recommended in the *English Gar-
den*, b. 2, ver. 156.]

jects.

jects. To what extent the practice is advisable must be determined by the situation, and by the kind of scene properest to be formed. For though a partial opening in the front of a wood (unless contrast forbids it) generally pleases us; yet a total destruction of thicket is one of the greatest devastations, that can be made in the province of design. [Two advantages are sometimes to be gained by a *partial opening*. It may serve to alter a disagreeable outline of a wood by *old trees* left before it, instead of new plantations. It may also make the fence of a wood less discernible. For though such fences are (to the view) nearly incorporated with the wood itself, yet by being lost in shade, they become still more consonant to forest-scenery. This effect I take to accord with Mr. PRICE's idea, where he speaks of a "forest-like mixture of open grove with thicket---of partial clearing---" and

“and of skirtings of the loofest texture,” p. 230, 231, 232.] The age of trees is another circumstance to be attended to in this practice. Beeches in particular should never be cleared of underwood, till their size is considerable; they only look like the approach to a *witch-house**, whose inhabitants had encouraged a nursery of broomsticks.

PLANTATIONS.

Fashion's dictates have subjected the *form* of planting to frequent variation. Avenues, quincunxes, *clumps* †, successively had the
pre-

* Such was the name of a building, that formerly stood in Stowe Gardens. [The *crookedness* of half-grown beeches I have heard denied. Nor is it so strong in new plantations, as in close beech-woods: but the latter is the subject of the remark in the text.]

[† When this was written, I did not suppose it necessary, to add an explanation of the word *clump*. But two subsequent writers have defined it so very differently from each

preference: dotting* (as they term it) is the present method, and the least exceptionable of any. But a field for the exercise of genius should never be limited by fashion. The Chineses are in this respect (according to Sir WILLIAM TEMPLE) particularly excellent: “ Their greatest reach of imagination is employed in contriving figures,

other, that I feel it incumbent on me to give my own definition, which is between both. The word comprehends many *regular* (or nearly regular) figures of small plantations, whether *square* (like Lord Shrewsbury’s avenue of clumps in Oxfordshire) *circular*, or *oval*, or approaching to either. The clumps alluded to in the text were chiefly regular, and mostly circular, and at that time imagined by me to have lost their vogue; but I fear, that they afterwards recovered it. This might be owing to the false definition of the word in ‘*Observations*.’ Gardeners might make it a sanction for their own contracted clumps, instead of that writer’s irregular (and improperly named) clumps.]

[* By *dotting* I mean planting at random here and there (as particular spots seem to want it) a single tree, or a small group:

in single trees

Disparted, or in sparing groups distinct.

Eng. Gar. b. 3, ver. 198:}]

“ where

“ where the beauty shall be great, and strike
“ the eye, but without any order or dispo-
“ sition of parts, as shall be commonly or
“ easily observed.” [The same author had
just before very properly told us, that this
striking effect must be owing “ to some
“ great race of fancy or judgment in the
“ contrivance.” It comes not then within
the sphere of positive direction. Yet *general
hints* may be useful to designers towards
their forming plantations. There are two
of the kind in the 22d section of ‘ *Observa-
tions:*’ *variety in growth*, and *mixture of un-
derwood*. But *distinction in shapes*, which is
another hint in the same place, must be
very trifling indeed; or it will probably in-
terfere with unity of design.

The foregoing remark is confined to the
arrangement of trees independently of any
thing else. In a *relative* view, the planter
may assist his invention from contemplat-

ing the form of ground, and from a reference to every object comparatively near. Not that I think, similar forms of ground should always be clothed in a similarity of manner. Such a maxim would evidently tend to *methodical* gardening. Yet SHENSTONE's hint for strengthening natural effects should never be lost sight of. With regard to the connection of plantations with *near objects*, the design of them must be subservient to that use, or style of improvement, for which they are particularly required; not however so as to be discordant from the general scenery, when they occur in any different point of view. As this remark certainly treats of a very principal article of landscape, it may appear to some readers too barren of directions. But the variety of nature is so great, that an enumeration of different cases would be endless, and the very attempt to
make

make one much apter to confound than instruct. Didactic writers are most successful, if they can induce their readers to think from themselves.

Two lines of the '*Landscape*' are the theme of my next remark.

But though simplicity the *mas*s pervade,
In *groups* be gay variety display'd.

B. 3. ver. 91.

Mr. KNIGHT had previously recommended planting woods wholly of oak, or wholly of beech; to which precepts the first line of the couplet refers. The propriety of this rule I have long been sensible of, though sometimes obliged to defend my opinion against persons of far superior taste and judgment. The *English Garden* is on our side, if I do not misapprehend the following lines:

Nor will that sov'reign arbitress admit,

Where-

Where'er her nod decrees a *mass* of shade,
Plants of discordant sort. B. 3. ver. 218.
What then shall we say of the laboured
section in *Observations* (p. 36), which teaches
a planter by petty gradations and variations
to destroy that *unity*, which in p. 38 of the
same book is deemed essential to *greatness*
in the surface of a wood!---But the second
line of Mr. KNIGHT's couplet remains to be
examined. My assent to this precept is by
no means so complete as to the first. The
variety here recommended is plainly of two
sorts: variety in the groups themselves,
and variety from each other. I have no-
thing to say against the latter, when the
groups are not wanted to form a *mass*, or
to unite with a *mass* ready-formed. But
variety in themselves should (I apprehend)
be admitted very sparingly; I mean of
trees: for a mixture of *thorns* with some
sorts of forest-trees, and particularly with
oaks,

oaks, I certainly don't object to. There may be spots, where (for reasons of another kind) a small scattering grove, or closer group, cannot well have that formation, which a designer would wish for it: in this case a variation or two in the *sort* of tree might possibly remedy the defect. Where no such peculiar exception interferes, I am partial to groups of the *same* kind: I am fond of the principle even in shrubs: it tends to make them something: in shrubs or trees it accords with the habit of nature. Not to mention the disagreeing properties of many forest trees, and their affections for different soils, which are often strong dissuatives from grouping them together. By the way, Mr. KNIGHT seems to have made too *local* an observation on some sorts of trees. The *sycamore* (which he degrades for shedding its leaves early) keeps them longer than the horse-chestnut: its foliage

is

is broad: the old rural poet CHALKHILL celebrates its shade:

Beset with *shady* fycamores about.

BROWNE in *Britannia's Pastorals* mentions "shadowing fycamours." Mr. WYNDHAM too says in his tour, that sea-breezes don't hurt them. The lime-tree is called *rich* by Mr. KNIGHT; but, except in very few soils, it is quite the reverse.]

The greatest fault of modern planners is their injudicious application of *fir-trees*. A quick growth, and perpetual verdure have been the temptations for introducing them; but these advantages are very insufficient to justify the prevailing mode, which gives them an universal estimation. Trees of conic figure are by nature unfociable*---not to be allowed a place amidst the luxuriant heads of oaks, or other noblest progeny of

[* The same idea has struck some of the best subsequent writers on similar subjects.]

the forest. They are sometimes beautiful as single objects---ill-suited to an extent of woodland-----serviceable however to eminences of particular shape, if the size of the plantation be proportionable to the eminence, and not (as SHENSTONE observes, and our artists execute) like "coronets on an elephant's back." They may be loosely scattered on a wild heath: their *deep shades* may in many places be happily disposed: but when I see them in circular clumps choking up a meadow, or preposterously converted into shrubs under the branches of a forest-tree, they excite no other emotion, than contempt for the planter; *---who perhaps may have acquired a singular

[* Yet this very planter was soon after dignified with the title of "the living leader of the powers of nature" by one, who had pointedly reproved what is here censured.---Mr. PRICE has already remarked the same thing, and given us an amusing conjecture as the solution of the apparent inconsistency;

singular degree of merit in smoothing lawns, and humouring every extension or inequality of surface*. Indeed *practice* is an ingredient very requisite for modelling the surface of ground; or at least for an adequate execution. The difficulty attending this mechanical part of gardening has induced many proprietors to commit the whole of it to artists by profession, whose contracted ideas have stamped an unmeaning sameness upon half the principal seats in the kingdom. [Soon after the foregoing remark on fir-trees was published, another kind of tree came into general vogue, tho' more exceptionable than most sorts of fir.

consistency: whether by this plummet of refinement he has fathomed the depth of the poet's intention, his readers will form their own opinions.]

[* I remember to have seen places, where (upon a *large* scale) this talent had been judiciously employed by the designer alluded to. Over an uncommon extent the *mode* of a ground-worker's operations must be necessarily limited, not to occasion an immensity of labour.]

This

This was the *Lombardy poplar*. Its want of lateral extension makes it the least prejudicial of any tree, when contiguous to buildings; and as for the same reason it bears standing close, and grows high, it may serve to hide roofs of barns and offices. Almost any where else it should be rooted out like a weed.

W A T E R.

These remarks being avowedly but supplemental to SHENSTONE's, they contained nothing relative to the *fall* of water, either in currents or cascades. SHENSTONE's advice indeed is nearly comprised in two words---“nature's province.” Yet nothing occurred to myself as proper to be added to this hint. I acknowledge however, that a very useful addition has since been made to it (with regard to the *formation* of cascades) in the third book of the *English*

Garden, ver. 451. To this passage I refer the reader; but would not also refer him to any thing on the same subject in '*Observations*.' There he would only find an indecisive distinction of *rivers rivulets and rills*, an injudicious limitation of the line of their course through woods, a computation of the measure of their noises, and a division of the height of a water-fall into a succession of next to *no falls*. A designer had much better follow SHENSTONE's hint, and look to nature and the spot, than cramp himself with causeless restrictions.]

Standing pools give offence to Lord BACON. I have no partiality for *the green mantle* they are sometimes covered with; but, without any extraordinary clearness, when they are properly placed*, their ef-

* ——— Not that our strain
Fastidious shall disdain a small expanse
Of stagnant fluid, in some scene confin'd,
Circled with varied shade. Eng. Gar. B. 3, ver. 399.]
fect

fect may be admirable. GASPAR POUSSIN'S landscapes prove the assertion. Ponds may be likewise strung together, so as to gain a river-like appearance, or at least that of a length of lake. This junction of ponds is surprisingly executed at *Hagley*: and, tho' an equal deception may not always be practicable, yet I think the experiment could not absolutely fail---but in the hands of a mechanical artist, who would make their broad naked heads the principal objects in view. [The foregoing comparison alluded to a work of this latter kind, of which the fashionable artist of the time was the reputed planner. "*Watery patches*" is the gardening poet's name for pools of this sort. On the contrary, the ponds at *Hagley* are all enclosed with shade, and never obtrude themselves into sight, but from particular points: consequently they have so far received the sanction of the same poet

by

by the lines that are cited in the preceding note. Yet (a few lines after) he appears to make a direct attack on this deception at *Hagley*. Indeed his words "stiff canal" (according to the idea they generally excite) are by no means applicable; but the concluding part of the sentence almost fixes the censure to this identical spot:

----- then leads the stranger's eye
To some predestin'd station, there to catch
Their seeming union, and the fraud approve,
B. 3. ver. 424.

That *stranger's the fraud approve* is a certain fact. They will probably continue to approve it, as long as the pleasures of vision arise from vision itself, and depend not on logical deductions. Still there remains some difficulty in supposing any censure on the waters of *Hagley* to have fallen from the same pen, which so warmly celebrated
its

its "every watery charm." In the later editions indeed of the Ode to a Water-Nymph here cited, all that relates to *Hagley* is expunged---to make room for a *rectified* conclusion of the poem. The original passage however (yet* existing) gives us the unadulterated sentiments of an ingenuous youth, though since by their parent forsaken---SHENSTONE might have said,

Oh! ill-forsaken for Bæotian *spleen*.

The author of the Life of Gray could sneer at AKENSIDE for *change † of taste*, and for correcting in his later frigidity what the fervour of youth had inspired.

Eheu!

Quam temerè in nosmet legem fancimus
iniquam! HOR.]

[* See the Ode in the third volume of Doddsley's Collection.]

[† Note, p. 261.]

MANSIONS.

An opinion prevails, that “regularity is
“required in that part of a garden, which
“joins the dwelling-house.*” The highly
respectable writer, who asserts this maxim,
remarks at the same time the absurdity of
extending it. But I rather take the rule
itself to be a relict of the prejudice of habit.
Hiding a good front---obstructing a pro-
spect from the windows---rendering a man-
sion damp and unwholesome by too much
shelter---are inconveniences that should be
avoided. But I see no connection between
cautions of this sort, and positive regula-
rity; for the exclusion of which there seem
to be persuasive reasons. A degree of wild-
ness in the garden contrasts the symmetry

* Elements of Criticism, chap. 24.

of the building; and the generality of edifices appear to greatest advantage

Bosom'd high in tufted trees.*

[The discussion of this question in *Observations* (p. 136) goes rather about it than into it. In *Village Memoirs* a kind of rule is laid down (p. 135) “ that the polish of
“ ground adjoining to a house should be
“ inversely as the distance.” As much as I esteem the gardening maxims in this book, I can't help thinking the cited one rather vague. My own opinion too is, that no general precept is here admissible; but that the style of embellishment close to a mansion should be suggested by the particular nature of the premises. Consequently hardly any two places should be managed alike. Whether a dwelling should be fur-

[* Mr. WARTON has expatiated with great taste and elegance on the same idea in a note on this line from MILTON.]

rounded by garden-ground, and how far that garden-ground should be extended on any side, or whether the pasture should come up to the windows of any front, are (all of them) points to be determined by identical circumstances.

EDIFICES.

The purport of the last remark was to shew, how far a designer was to be influenced by a mansion. I now consider edifices, as parts of garden-scenery. SHENSTONE says, "a rural scene *to me* is never perfect without some kind of building." His manner of wording this sentence seems to allow for difference of tastes; and he is ready to compound the matter for a *scar of rock-work*. And might not some other *natural* objects supply this imaginary deficiency? I mean, such as a blasted oak, or any strong feature either of ground, wood;
or

or water? For my own part, I confess, that of two scenes nearly similar I have given the preference to one, for the very reason that SHENSTONE would have given it to the other. An extensive stretch of glade, much diversified in form and breadth, and by prominences and recesses of wood perfectly enclosing it, is the more eligible *to me* for total absence of building. There is a striking singularity in the view of a considerable portion of elegant nature, without any intermixture with the productions of human art.]

An edifice may be strongly characterized by correspondent *accompaniments*: the difficulty lies in distinguishing, how far the idea should be carried. For instance: *ruins* are suffered to exist in the regions of *neatness*. Nor is this circumstance absolutely improper: only it should be considered, that in such situations *conversion* of charac-

ter is visible. Consequently let the exhibition of ruin (as at Wooburn-farm*) be extended no further than the pile. [Though the fourth book of the English Garden gives a kind of sanction to *new* erections of *old* abbies and castles, yet these imitations are so unlikely to succeed, that I wish, there was no such authority for attempting them. Does it not rather betray a diffidence in the propriety of the recommendation, when a note is subjoined to defend it, because such buildings may be turned to *utility*? But where is the analogy between their external appearance, and the uses they are destined to? Do the walls of a castle strike a spectator with the idea of a barn, or an old abbey-window with that of a dairy? How then shall they be made the properer objects of vision by an *invisible*.

* Near Chertsey in Surrey.

utility?

utility? I may be told, that I misunderstand the poet grossly; for that the utility is not meant to be *displayed*, but *concealed*. Then I am sure, the defensive argument is out of place, whatever the castle may be: for who would ever think of raising structures in these forms merely for the sake of an adventitious utility?] It is a common case with *garden-buildings* to be strangely incoherent in themselves, and unconnected with the places they occupy. Such are root-houses in rosaries, hermitages richly ornamented, and those rustic seats which are marked with a *formal vulgarity* by way of rudeness. [But almost thirty years ago, at a country seat (where I then paid a visit) near Wrexham in Wales, there was a hermitage of unaffected simplicity without monastic mimickries. Its being the contrivance of an amiable young lady of the family

mily occasioned at the time the following inscription to be written for it.

Ere Grecian artists decorated home
With tap'ring pillars, and the crowning
dome,

In humbler edifice man lived content,
And wisely using, what free Nature lent,
Form'd of materials rude each rustic mold:
Wooden were houses, but the Age---was *gold*.
Hence these the roofs adapted to the sage,
Whose manners imitate the Golden Age.
But seek no palmer's weeds, no hoary head
In gloomy Superstition's garb array'd:
By grace distinguish'd, and engaging air,
Our Hermit speaks Religion's features fair;
Virtue directs her far from rigid pride,
Cheerful her looks, expressive of her guide.]

PILLARS AND URNS.

As to pillars and obelisks, they are generally erected to vanity. Had obelisks never

ver stood upon classic ground one should be puzzled to account for their reception. Other pillars may have greater beauty in themselves; yet I cannot recommend the admission of them among rural objects, unless they acquire a degree of propriety from something adjacent. Backed by rising wood, they lose much of their power to disfigure a landscape: but the least exceptionable situation, either for *pillars* or *urns*, is in some small area surrounded by thickets. [The choice of a spot for a burial-place towards the end of the *English Garden* seems to accord with this idea.]

STATUES.

The use of statues is another dangerous attempt in gardening---not however impossible to be practised with success. How peculiarly happy is the position of the

River

River God at Stourhead!* How prettily grouped are the *Silvan Deities* near the temple of Pan on Enfield Chace!† I remember a figure at Hagley, which one could fancy to be darting across the alley of a grove. The noble proprietor‡ soon afterwards removed it---perhaps as bordering upon puerile conceit: but I must confess myself on seeing it much taken with the thought, and only wished the *pedestal* had been concealed.

[CONVENIENCE.

Though the principal end of landscape-gardening is to please the eye, yet that end can never be perfectly answered by any thing, that manifestly militates against the comforts of life, or against the facility of

* Sir RICHARD HOARE's, Bart. in Wiltshire.

† At the South Lodge.

‡ GEORGE Lord LYTTLETON.

perform-

performing ordinary functions. It becomes then the business of a designer to distinguish, where *convenience* should be his leading principle. The * road to a mansion (being a necessary thing) certainly falls within the province of this article. The line of such road should appear to be regulated by the most simple and obvious rules. Every variation of its direction should be governed by the swells of the ground, or by the interference of obstacles. When artists by profession, besotted with the notion of a sweep, disregard what they should most attend to, the impropriety of their method will be striking. It may indeed happen, that attending closely to convenience (even in its own province) may be hurtful to other parts of a design, where the beautiful ought

[* This remark has been written a number of years: which is now mentioned, lest any reader should think it borrowed from the *Landscape*, b. 1, ver. 147, &c.]

to prevail. In such cases the main study of the designer should be to conceal the sacrifice of convenience. From no one point of view should the whole line of deviation be visible. I say the *whole*, because it is much easier to create a reason for each particular turn, than for a general circuitry.

It most frequently suits convenience, that the *entrance-front* of a mansion should not adjoin to a garden. Yet a disposition consonant to this idea often creates two other inconveniences. If the ground-floor is not sufficiently elevated, there is a difficulty in guarding the windows of this front from cattle, without obstructing the view from within. The second inconvenience is how to conceal the garden-fence *externally*; which fence must come to the *angle* of the mansion, unless the *whole* of the building stands in pasture---no eligible circumstance. Hollies are an admirable expedient for conquering

quering this latter difficulty. The former is a local one, and its cure must be locally suggested.]

MISCELLANEOUS.

There is an art in the management of grounds, little understood, and perhaps the most difficult to be accomplished. It is analogous to what is called *keeping-under* in painting. By some parts being seemingly neglected, the succeeding are more strikingly beautiful*. The effect of this management is very apparent at the *Leaf-owes*†. I know not, whether the same thing

[* Mr. KNIGHT says (in a note to the *Landscape*) that this principle "has been studiously avoided." He may here see, it was neither unpractised nor unmarked many years ago.]

[† This place is here spoken of according to its state in SHENSTONE's life-time. The writer has never seen it since, but from what he observed when he did see it, thinks it next to impossible, that any subsequent proprietor should have preserved its inexplicable charms in the same perfection.]

is intended at *Paine's Hill*, when you are conducted to a view of the lake through specimens of *French* and *Italian* gardening: but these are too much laboured, to give an equal respite to the attention with natural negligencies.

[*Negligencies* in gardening require as much consideration as any part of it whatsoever. When either *too glaring*, or *too little* in themselves, or *out of place*, they become conspicuously affected. I will endeavour to give examples of each. If in a pasture the sheep have made themselves a bed between the roots of an old oak, one might leave it, as *picturesque*; but if they have made a great hole in a wheel-rut, not to remedy the nuisance would be *glaringly* absurd. Knots of furze, or broom, or fern, if in sufficient number or size, may give variety to lawn; but too *diminutive* are ridiculous. *Tussocks of rushes* may have a very good effect in one
of

of Claude's landscapes, as seen from the distance, at which the painter permits you to approach them ; but on lands in any state of cultivation they would be quite preposterous*.

Eft modus in rebus : funt certi denique fines,
Quos ultra citraque nequit confistere rectum.

HOR.]

Whatever rules may be prefcribed, the beft instructor is *example* ; the force of which firft rectified our taſte, and muſt continue to improve it. Yet we ſhould be aware not to confound the diſpoſitions of nature with the contrivances of art. I know places exceeding worthy of admiration, without the leaſt pretence to genius or

[* The late Earl Granville's meadows, cloſe to his houſe in Bedfordſhire, were immoderately poached by cattle. This kind of roughneſs in graſs-ground can hardly be made very diſtinguiſhable in a picture : ſo the noble Earl never juſtified the rugged holes by the authority of Claude, but by a clafſical witticiſm—*boum veſtigia*.]

judgment

judgment in their design. They are like some charming story indifferently related : the *tale* and the *scene* have intrinsic powers of magic ; and neither barbarous language nor barbarous artists can easily dissolve the enchantment. Juster models however of *contrived* disposition are by no means wanting. You will find them within the woods of Stoke*, at Wroxton†, and in the *valley* at Badminton‡ : Otlands will shew you how rivers can be imitated : Persfield§ may bring to your imagination some romantic paradise of SEMIRAMIS. Paine's Hill has every mark of *creative genius*, and Hagley of *correctest fancy* ; but the most intimate *alli-*

* Near Bristol.

† Earl of Guilford's, near Banbury : where there is a cascade scene formed under the direction of the first Earl's second Lady, in the infancy of modern gardening.

‡ Duke of Beaufort's ; in which park is a beautiful reach of vale skirted with noble woods.

§ Near Chepstow, Monmouthshire.

ance with nature was formed by SHENSTONE. Not that I would recommend even the works of the most ingenious designer for servile imitation. How insipid are the copiers of SHAKESPEARE! whoever would rival his excellence, must study in the same school as did SHAKESPEARE himself. NATURE's favourite haunts are the school of gardening. She appears in sublimest *rudeness* upon many mountainous parts of the kingdom; her milder *train of Graces* disperse themselves along the banks of Thames; her *majestic* retirements are situated on the streams of Dove and Derwent, in the vale of Hackness*, and the groves of Eastwell†: she assumes on Richmond-brow a *gayer* and a *softer* dig-

[* Near Scarborough. To this *vale* the worthy proprietor (Sir Richard Bempde Johnston) has shewn his attachment by erecting a mansion there.]

[† In Kent; and in a rude state, when belonging to the late Earl of Winchelsea. A considerable hill in Eastwell park is clothed all over with the finest beeches in the kingdom.]

nity,

nity, making every sprightly work of art serve for her embellishment.

But from a general view of our present gardens in populous districts, a foreigner might imagine they were calculated for a race of Lilliputians. Are their shades in any degree proportionable to common mortals? By the turns of their winding walks, one should take them to be the footsteps of some reeling drunkard. [Such are the symptoms of a sect of whimsicals, which seems to have been continually increasing under repeated literary persecutions. The undistinguishing herd in a region of elegance will always be awkwardly imitating, or attempting to excel, what they can't help admiring; whilst nations that are but partially civilized, do little injury to the face of rural nature. Neglect of order, not premeditated design, makes Turkish gardens irregular. As arts increase, they come to be misapplied

plied to the supposed decoration of natural scenery ; till correcter taste discovers a display of art to be there inadmissible. Thus, finally resorting to nature's standard is a proof of the height of civility. Whether such proof actually exists in this country, and what opinions have been held thereon, shall be the subject of a particular

DISCUSSION.

The real state of *taste in gardening*, as it has prevailed over this country for more than the last half century, is the subject now treated of. Those persons, who appear to be the best qualified for deciding on it, have seemingly the widest difference of opinion. Writers are mostly agreed in tracing the origin of modern gardening up to

KENT.

The author of *Observations* minutely describes two of his designs----Claremont and

P

Essex.

Esler. In the first book of the *English Garden*, the poet speaks of KENT's "elysian scenes" in the highest style of panegyric. Lastly, Mr. WALPOLE, with the authority of an eye-witness, has very accurately delineated KENT's manner of realizing landscapes, has expatiated on his merits, nor concealed his few demerits in this profession. All this must have been well-known to Mr. PRICE: indeed he nearly acknowledges as much in his *Essay on the Picturesque*. Yet in that book, p. 184, he tells us, that

Mutat quadrata rotundis

comprises the whole change of system introduced by KENT. When a reader meets with a dogma of this sort, subversive of received opinion, he expects to see it thoroughly substantiated. But not one syllable more to the point of this half-line from HORACE is to be found in Mr. PRICE's essay. The reflection however, here cast upon

KENT,

KENT, was directly answered above half a century before it was published.

Can KENT design like nature? mark, where
Thames

Plenty and pleasure pours through LIN-
COLN's meads.

Can the great artist, though with taste su-
preme

Endued, one beauty to this Eden add?

Though he, by rules unfetter'd, boldly
scorns

Formality and method---*round* and square

Disdaining, plans irregularly great.

DODSLEY's Collection of Poems,
vol. 3, p. 117, large ed.

These elegant lines are taken from a poem,
entitled '*The Enthusiast, or Lover of Nature,*'
and written by Dr. JOSEPH WARTON in
1740. They are of the more undeniable
authority in the present case, because the

prevailing characteristic of that poem is an unbounded attachment to every thing natural. To such a voucher it may seem superfluous to add any thing from myself: yet I can't help mentioning, that I was particularly pleased at Esler about forty years ago with one piece of wild scenery, which I take to be the same with what is called in *Observations* "a bold recess which runs up into a thicket." Even this little specimen may serve to shew, that KENT had at least one more idea, than that of rounding a square. From what has been said, it seems probable, that this passage in Mr. PRICE's book escaped erasement merely from inadvertency, when he sent it to be printed---which we are told by him in the preface was "earlier than he wished." Not that declarations of this kind ought to preclude animadversions on the books they are prefixed to. Such a notion would oblige

us to hold sacred every offspring of the press, that was avowedly immature. Indeed the plea in the preface is hardly ever admitted by the public on behalf of living authors: it much oftener strikes the community of readers as a flight upon themselves.

Though this general censure stands totally destitute of support, Mr. PRICE's particular objections to some of KENT's improvements (as stated by Mr. WALPOLE) demand consideration. He disapproves of KENT's plantations of *young* beeches. Would he have had him planted *old* ones, as a nursery for dead groves? does any other forest-tree sooner produce the effects required from it? I am unable to perceive the force of this objection. The next charge against KENT is his "thinning the "foremost ranks of a venerable wood." The weight of this charge entirely depends
on

on some identical circumstances, which do not seem to be sufficiently before the reader. I apprehend, that Mr. WALPOLE's manner of expressing himself has been a little warped by his avowed dislike to the *melancholy*. But, be that as it will, I hold it very possible, to break the mere outline of a venerable wood without destroying its character;---nay, that such character may be sometimes encouraged by prominences and recesses arising from partial thinning. As the particular mode of operation here practised is no-where ascertained, it might have been done in that very method, which Mr. PRICE has described in his own essay, p. 122. The last charge which Mr. PRICE brings against KENT (for it is KENT, whom Mr. WALPOLE is speaking of) is " his scattering
" only a few trees here and there on the
" edges of his artificial rivers." Aversion to melancholy may have tended to thin the
shade

shade here, as well as in the former passage. Or it is probable, that Mr. WALPOLE had his eye upon some particular spot, where a few scattered trees might be better than more. It might be a narrow valley betwixt two ranges of woody hills; and to have stuffed it with plantation might have been choking a beautiful meadow, and obstructing the only outlet for the eye which was left to it. At least candour forbids our admitting a mere supposition to the contrary, as a charge against the artist.

In the same censure, that Mr. PRICE has passed on KENT's change of system, he also involves "all that has proceeded from it." Has Mr. PRICE really considered, how much is included in these few words? According to my own idea, all that has since been done by the most deservedly admired designers, by SOUTHCOTE, HAMILTON, LYTTELTON, PITT, SHENSTONE, MORRIS, for themselves,

themselves, and by WRIGHT for others, all that has been written on the subject, even the gardening didactic poem, and the didactic essay on the picturesque, have proceeded from KENT. Had KENT never exterminated the bounds of regularity, never actually traversed the way to freedom of manner, would any of these celebrated artists have found it of themselves? Theoretic hints from the highest authorities had evidently long existed without sufficient effect. And had not these great masters actually executed, what KENT's example first inspired them with the design of executing, would the subsequent writers on gardening have been enabled to collect materials for precepts, or stores for their imaginations? Mr. PRICE acknowledges himself an admirer of the water-scene at Blenheim. Would it ever have appeared in its present shape, if no KENT had previously abolished

abolished the stiffness of canals? If this original artist had barely rescued the liquid element from the constraint of right lines and angles, that service alone would have given him an indubitable claim to the respect of posterity.

SOUTHCOTE

appears to have been one of the first of those, in whom KENT's "elysian scenes" excited the idea of improving their own domains. He possessed a genius in many respects well-suited to the purpose---equal to disclosing the softer beauties of nature, and to enlivening every path with casual pieces of perspective. He was rather too lavish of his flowery decorations. But the chief defect of his plan was in the narrow strip of border, separated by a fosse from the internal pasture. These narrow strips are defective in themselves: they require an
Q unusual

unusual inequality of ground to have the line of separation properly concealed. This imperfection indeed is only visible, when you are in the strip itself; it prevents not the border from making a harmonized boundary to the internal landscape. Yet I am afraid, that this bordering walk has been much more prejudicial to the beauty of other places, than to that of the place where it was first imagined.

Decipit exemplar vitiis imitabile:

the elegance of Wooburn farm was so conspicuous, that even its faults were imposing. To this part of its plan may probably be attributed the introduction of that compromise with liberal gardening, called a *belt*. Belts may be serviceable expedients for mere perambulation; but can seldom be easily made accordant with freedom of landscape. They absolutely deface the vicinity, whenever made receptacles for a long

long and thin concatenation of spiral plants.

HAMILTON's

Paine's Hill, being nearly his own creation, must in all likelihood have been begun about the same time as Southcote's farm; though it necessarily required a number of years to arrive at any degree of maturity. It is totally needless to say a syllable more on this admirable place; since its characteristic excellence is not only specified by Mr. WALPOLE, but acknowledged in plain terms by the avowed censurer of modern improvements himself.

LYTTELTON's

new-modelling of the shades, and unfettering of the rills at Hagley, might be even prior in point of time to the works at the two villas last-mentioned. But neither are

the rills of Hagley uncelebrated by Mr. WALPOLE; nor can this known delight of the rural Graces, and of the Wood-Nymphs, and Water-Nymphs stand in need of any further commemoration.

P I T T.

Within a very few years of the same period the great PITT* turned his mind to the embellishment of rural nature. He exercised this talent for design at the South Lodge upon Enfield Chace. The foreground furrounding the inclosure was then wild and woody, and is diversified with hill and dale. He entertained the idea (and admirably realized it) of making the interior correspond with the exterior scenery. His temple of Pan is mentioned in *Observations*†.

[* Late Earl of Chatham.]

[† In p. 129. But because the place had then changed its owner, the name of the great man that planned it is totally omitted.]

But

But the singular effort of his genius was a successful imitation of the picturesque appearance of a bye-lane, on the very principles Mr. PRICE (p. 26.) supposes it might be practicable. I guess, that Mr. PRICE was not in the least aware of such a design having been carried into execution near fifty years ago.

SHENSTONE.

Co-temporary with this amusive task of the great Earl of Chatham we may reckon the beginning of a real improvement at the Leasowes. Every spectator of that place readily allows, SHENSTONE's management of his living fountains was carried to a pitch of perfection, which the severest critical eye would not wish to see any alteration in. This capital feature there might indeed be much indebted for beauty to its neighbouring pattern at Hagley; and Lord LYTTLETON
might

might have used with truth the same sort of expression as Tasso did, who said of the author of Pastor Fido, 'if he had never seen my Aminta, he could not have expressed it.' Yet the peculiarities in SHENSTONE's style of gardening were most of them original. Novel was the idea of exhibiting a variety of natural landscapes by the mere assistance of a path along the side of a bordering hedge of an enclosure; and this too without any visible attempt at internal embellishment. Nor are these experiments much worth making in general, but only in those similar situations, where the hand of Nature has anticipated the skill of the artist, by the formation of her rolling hills intersected with dales and vallies. The paths themselves too were of novel invention. The very plan of their direction releases them from the restraints of similarity in breadth, and correspondence of outlines:

for

for *one* of the edgings is totally lost in the thicket of the bordering fence. Within the woodlands the liberty of the paths is still more complete--the lines of partition being annihilated on *both* sides in irregularly skirting copses. By way of general remark, I shall here hazard an opinion, that this irregularity in the breadth and outlines of walks and roads, so easy to be accomplished in woods, might *partly* be transferred with advantage to open grounds; excepting only such spots, as are polished like a garden. For this purpose, any formal edging (if making one can't be dispensed with) should be beaten down and effaced again; and, throughout the whole course of such road or path, a kind of partial neglect should be apparently harmonized*.

I have

{ * The remark in the text (as indeed the whole of this book) was written before I had seen Mr. PRICE's *Supplemental letter* and in it p. 152; otherwise it would hardly have been written

I have here selected some of SHENSTONE's leading principles (not before specified) as necessary ingredients for forming an opinion upon the subject of this discussion. I mean not to tire my readers with any minute description of the Leasowes. The public are already in possession of many, and perhaps more than they can profit by. For (as the author of the life of Gray* has very truly told us) *verbal* descriptions of rural scenery are no *identical* pictures: whoever attempts to make them so by extreme copiousness of diction, may become insufferably tedious, but never perfectly intelligible. By a few masterly strokes a writer enables his readers to *conceive* a whole landscape of some sort; while too circumstantial an enumeration of particulars only pre-

written at all. It is not however expunged: nor is the writer less partial to the remark, as far as he finds it coincide with the idea of so masterly a designer.]

[* See p. 376 note.]

cludes

cludes them from this exercise of fancy, and gives them in its room a mere mass of confusion. The clear conciseness of Mr. WYNDHAM, in his Picture of the Isle of Wight, is the properest style for ascertaining the peculiar *character* of each spot he describes: which seems to be the utmost in this way to be done by *words*. Before I quit this article, I would apprise my readers, that I do not set up the Leafowes (even in their Shenstonian state) for a perfect model of gardening. This declaration is made, as a protest against allowing any slight objection to be derogatory from the general merit of this designer. There was one short zig-zag walk, one gilt urn, and a few collegiate puerilities; and one or two appendages were possibly ill-assorted: but all these were removeable without prejudice to the character of the natural landscape;

R

and

and bore no kind of proportion to that extensive range of delightful scenery.

MORRIS.

At about 1750 we may fix the æra of Persfield. The difference between this place and the Leafowes is great indeed with regard to their natural formation, but very inconsiderable in the general style of their improvement. MORRIS made a point of conducting a spectator with ease to the variety of romantic views, which his situation afforded. That wonderful walk on the brow of the precipitious bank of Wye must have been a laborious operation: yet the mere completion of it almost effaced every appearance of workmanship. Here a judicious observer will not only admire each composition of the grand, and of the picturesque, as they respectively present themselves before him; but he will also be particularly

ticularly satisfied with reflecting on the total absence of fanciful accompaniments. I cannot recollect, that any of the scenes on the Wye are the least adulterated by the introduction of any puerile appendage whatsoever.

These six are all the voluntary artists, whose works it is in my power to refer to, as existing in 1768. I might probably have strengthened my argument in defence of the taste of Great Britain by some additional proofs, if my home-travels had been less circumscribed. But they never reached into the very western, or very northern, nor thoroughly into many other parts of the island. This paucity of examples may be a little (and but little) helped by the works of one *professor* of gardening, whose plans were coëval with the modification of Persfield.

WRIGHT

was the name of this gentleman. A *gentleman* my hearsay evidence tells me that he was: and by hearsay alone I can pretend to speak of him. The circumstance however of his birth and education having been above plebeian was (I should think) by no means immaterial towards forming him for the profession. The works of those, who from handling a spade have set up for designers, usually betray a mechanical prevalence.

What if the foot ordain'd the dust to tread,
Or hand to toil, aspir'd to be the head?

POPE.

Though genius is the gift of nature, it requires the sunshine of tuition to ripen it. Without this assistance the mind is rarely fitted for the task of designing. There is also another reason, why a designer ought to

to be a gentleman. Pretending by the glance of an eye to regulate scenery, even of a moderate extent, is a downright species of quackery; and such pretensions have been one of the causes of that amazing difference between the works of common professors, and those of proprietors of taste. Whoever exercises his talent of gardening over any considerable space of ground, should have opportunities of becoming acquainted with it in every point of view; and so complete a knowledge of a place is not to be acquired without some residence at it. But what proprietor would submit to be troubled with the company of a professor, that has not the manners of a gentleman? On all these accounts I may congratulate the present period on having at least two * professors of gardening----previously gentlemen. WRIGHT

[* Mr. Eames I know only by name. Nor can I boast of much more personal acquaintance with Mr. Repton; but have

WRIGHT understood drawing, and sketched plans of his designs; but never contracted for work: which might occasion his not being applied to by those, who consider nothing so much, as the having trouble taken off their hands. I should apprehend too, that a garden-designer, whose art reaches no further than his pencil can assist him, must be necessarily defective: it being out of the power of the pencil to trace some scenes with accuracy---from the principal points of view for commanding them. No mention of WRIGHT is made by Mr. WALPOLE. He seems to have been as little known to Mr. PRICE: which rather surprises me, because I well remember to have heard (about 1754) of an admired effort of his genius on a piece of lawn at Lord BARRINGTON'S. The improvement

have heard from a most respectable neighbour of his, that he is a very agreeable companion.]

of

of two places, both commended by name in this essay, I have always understood to have been suggested by WRIGHT. The first of these is Stoke near Bristol. The pieces of woodland in that domain are neither remarkable for extent in themselves, nor for the size of their timber; yet the management of them gave me, more than any thing I had seen, an idea of what might be done by the internal arrangement of a wood. Some old pollards clad with ivy were made admirable use of. One of these silvan spinnies* was decorated with roses, as nearly as possible in the very manner, which is advised in the fourth book of the English Garden (ver. 190) for the same kind of spot similarly detached. I have some idea, that this particular scene was laid out by the great PITT: but whether his, or WRIGHT's, or the proprie-

[* Spinny is not an uncommon word in midland counties for a small piece of woodland.]

tor's (Lord BOTTELOURT) it was a better design than the poet's, by there being no occasion for "gravel or sand," and because the rural imagery was not confounded with a number of *busts* and *urns*---a confusion one would little have expected from an invoker of simplicity. WRIGHT's other design (if I was not mis-informed) was the terrace and river at Oatlands. This piece of water (as I have not seen it within thirty years) I will not take upon me to describe with exactness; but I perfectly remember, that the Thames itself, as perceived from the terrace at a distance, looked like a continuation of the same stream.

BROWN

is the next person, whom the plan of this discussion requires me to treat of. For he came into some vogue as early as WRIGHT; and the fashion of employing him continued

nued not only to 1768, but to the time of his death, many years after. Not one of his works is commended in the essay; nor is he mentioned at all there by name. His supposed faults are glanced at, and his practical dexterity acknowledged. It would have been very inconsistent in a writer to have praised any of that artist's designs, whose vogue he considered as really detrimental to the art itself. For this reason (and also because Woodstock-park had its forest-scenery, and its view to Bladen, long before BROWN's operations took place there) even Blenheim was past over in silence. BROWN always appeared to myself in the light of an egregious mannerist, who, from having acquired a facility in shaping surfaces, grew fond of exhibiting that talent without due regard to nature, and left marks of his intrusion wherever he went. His *new* plantations were generally void

of genius, taste, and propriety; but I have seen instances of his managing *old* ones much better. He made a view to Cheneys church from Latimers (Bucks) as natural and picturesque as can well be imagined. Yet at the same place he had stuffed a very narrow vale by the side of an artificial river with those crowded circular clumps of firs *alone*, that Mr. PRICE attributes to him. The incongruity of this plan struck most of the neighbouring gentlemen, but was defended by the artist himself, under shelter of the epithet playful---totally misapplied. Fortunately the foil did not suit the firs: they all died within a twelvemonth, and the place was happily rid of them. I will not pretend to give an opinion about BROWN's made rivers, because I have seen very few---at least knowing them to be *his*. Perhaps he made that at * Wentworth-Cas-

* Earl of Strafford's, in Yorkshire.

tle, which from a very imperfect view of it I had commended in the first edition of the essay: nor do I now retract the commendation, though I have omitted repeating it merely on account of my insufficient acquaintance with that considerable piece of work. Why BROWN should be charged with all the defects of those, that have called themselves his followers, I have seen no good reason alledged, nor can I suppose it possible to produce one. Would any critic think of blaming Virgil for the turgid pomp of Statius, or the conceits of Claudian? yet they were both *Virgilian* versifiers. Although impartiality forbids degrading an artist for the faults of his nominal followers, I confess myself as much astonished as Mr. PRICE, at the exaggerated encomium on BROWN in the *English Garden*. Yet there might have been more foundation for it, than either Mr. PRICE or

I may be aware of. Scenes, where the hand of art is invisible, are often supposed to be entirely natural. Of a design that might rank with those, and which was executed by BROWN, I have produced an example. In that instance indeed (from a particular* cause) his controul over nature was exceedingly limited. It might also have been the case in other places; and he might have finished specimens of the better taste from having wanted the privilege of thoroughly displaying his own.

From a general view of the places mentioned in this discussion, and of two or three more that are alluded to in the essay, and

[* The foliage necessary to be removed for obtaining a view of Cheney's church did not belong to the proprietor of Latimers, but to the Duke of Bedford: consequently an uncommon degree of caution was observed in making use of the Duke's permission for an opening.]

of several others less considerable in magnitude, and of partial beauties in some larger places, I certainly did not hesitate in 1768 to speak of a decided superiority of British taste in gardening, over that of other European countries, or of former periods at home. That a majority of altered places had been really improved by alteration was by no means asserted; but quite the reverse. My estimate of national taste was taken upon another ground. The preference given by the public to the designs of true genius, in comparison with those of mechanical professors, was what regulated my opinion. For I never doubted, but that this discriminative approbation was pretty general with them, who could be allowed to have any judgment at all in the matter. As to the decisions of the mere vulgar, are they ever put into the scale to weigh works of genius? ought they to be any more accounted

counted of in regard to this peculiar kind of pleasure,

Lost to the sons of pow'r, unknown to
half mankind?

SHENSTONE.

Some years prior to the time I am speaking of, writers of the highest estimation thought our national taste exceedingly rectified. For proof of this, I need only refer the reader to a letter of GRAY's, written to Mr. How 1763, and printed in Gray's life.

Having thus traced this matter both as to facts and opinions, as far as 1768, I shall consider it to the best of my knowledge through the subsequent period. The author of the English Garden's opinion wants no confirmation by extracts; for Mr. PRICE allows him "to have bestowed praises on " English Gardening," but thinks he could not have done it without " over looking " defects which he had himself con-
" damned."

“demned.” I cannot agree with Mr. PRICE’s conclusion, because I look upon these *defects* as not concerned in it. The real landscapes, which I have recited and alluded to, very sufficiently vindicate the justness of the poet’s general idea. Their paucity by no means precludes the supposition of such an effect from them. Fewer *classical writers* have immortalized the title of *Augustan age*. In all liberal arts, the merit of transcendant genius, not the herd of pretenders, characterizes an æra. I am almost convinced, that Mr. PRICE must by this time be sensible of his mistake, and see, that he had not been aware of the proper light for viewing the question in.

In *Village Memoirs* (published 1775, for 1765 is a blunder of the press) gardening-professors are satirized under the name of Mr. Layout. Yet a better taste than Layout’s is plainly acknowledged to exist

“which

“ which SHENSTONE and nature have
“ brought us acquainted with.” It is said
indeed p. 143, “ No wonder that our taste
“ in England is still to be condemned, since
“ most of our largest gardens are laid out
“ by some general undertaker, who intro-
“ duces the same objects at the same dif-
“ tances in all.” Here the extent of the
condemnation is precisely marked, and all
the difference between this author and my-
self is merely in our modes of estimation.

Mr. WALPOLE's opinions on this matter
have been partly considered already; that
is, with regard to KENT, and as far as he
co-incides with the poet. His civil apology
for *not* complimenting BROWN is no hin-
drance to his saying in the very next para-
graph, that the *possessor*, if he has any taste,
is the best designer of his own grounds. Mr.
PRICE objects to the assertion, that “ MIL-
“ TON's ideas exactly correspond with the
“ pre-

“ present standard.” To suppose any single piece of modern gardening capable of serving for a model to paradise is beyond the nature of things. A selection of all the rural graces of the globe is not to be looked for in any single spot whatever. But I am much mistaken if MILTON might not have formed most of the particulars of his Eden from surveying a small number of places, as they were within half a century. I do not however imagine, that any of BROWN’s works would have been parts of the design. *These* perhaps Mr. PRICE thought alluded to by the words *present standard*; but I can’t conceive, that Mr. WALPOLE could have any such meaning; the whole of the context (to my own apprehension) makes it impossible that he should.

I am totally unacquainted with any other opinion on our national taste, contained in any literary performance, till we come

to 1794. Mr. KNIGHT in the *Landscape* seems so much disgusted with the wrong principles he has observed in some modern improvements, as to extend his censure to modern gardening in general. Poetical effusions are not always meant to be literally construed; and such I should apprehend to be the case with some passages in the *Landscape*. When Mr. KNIGHT speaks of the *baneful influence* of the old system being more *confined* than that of modern practitioners, I impute it to his not having been of an age near forty years ago to make remarks on the face of the country. "Kings of yew" indeed were obliged for security to be surrounded by their *guards*: but "Goddeffes of lead," being under the necessity of no such restriction, were frequently made use of, as terminating objects for avenues, at the very extremity of a park, paddock, or pasture. The parks and paddocks in general

neral were so far from displaying the “ native dignity of an ancient forest ” that they seemed rather to have been planned by the same artist, that laid out the streets of Soho by the Seven Dials. Circular areas, and a number of rectilinear glades, diverging from them between rows of starved limes, or headed and cankered elms, was the reigning mode of *forest*-gardening---perhaps enlivened with a broad canal of many furlongs in length, with a massy seat at the head of it. It would have puzzled a landscape-painter, to have found a single station, which he might take a natural view from. Many a venerable wood was decorated in the same style, and even forests intersected with the same kind of ridings. Honoured be the memory of KENT, for inclining us to desist from this immoderate extension of disfigurements! The systematic baldness of some modern designs may

have been as repugnant to true taste, as the pinioning formality of our fore-fathers; but if *negatively good* is to be the test of their respective merits, I should decide in favour of the moderns---inasmuch as I think their mischief not equally irremediable*.

Next follows the *Essay on Picturesque*. Here Mr. PRICE (after adopting the same erroneous opinion with Mr. KNIGHT, as to embellishments being formerly confined) condemns improvements in so unqualified a manner, that his readers must suppose by the passages themselves, that every thing ever done in the kingdom is included in

[* Mr. KNIGHT's *second* edition has come to my knowledge just time enough for me to insert the following remark. In his additional note (p. 11.) he seems to allow what I have asserted in the text---by saying, that "the too general use of avenues was still *more* fatal to picturesque beauty, than the late senseless destruction of them has been."

This *second* edition appeared too late for me to be able to allude to it in any *prior* part of my own essay.]

his

his censure, without exception. He speaks of the “ present system of laying out grounds,” as if it was absolutely universal, and had always been so since the first introduction of modern gardening. This however cannot be his meaning, because in other parts of the same book he commends by name Mount Edgumbe and Paines Hill, and gives hints of designs of his own. Where any passages in a book are written with such a latitude of expression, that they cannot have the sense their words would give them, it becomes a most difficult task to avoid mis-representation in examining such passages. But in the present case, Mr. PRICE’s opinion about the subject before us has been clearly ascertained from his animadversions on prior authors, and consequently in the course of this discussion already replied to.

Whether the national taste has not been
upon

upon the decline for these last twenty years, is another question. None of the celebrated artists of true genius have continued to flourish within this period. Perhaps their very designs may have materially suffered for want of their own attention to them : at least they have lost that bloom of novelty, by which British islanders are so captivated. No hearty volunteers in the same pursuit have arisen in succession, or no such have employed their talents in a sufficient extent to engage the notice of the public. And if a second Leasowes was to be contrived and executed, it would meet with comparative neglect, because it was only a *second*. Amongst the rich and great, few have either leisure or inclination to imitate Cyrus the younger, in his pacific amusement of planting with his own hands.--- These disadvantages must have greatly impeded the progress of taste. Yet even
within

within this period the face of our country has been enriched with some considerable acquisitions. When I travel through Surrey, and cast my eyes for miles together (between Leatherhead and Dorking) on the hills and dales, and beautiful intermixture of lawn wood thicket and grove in the enclosure of Norbury*, can I have the least hesitation in agreeing with Mr. WALPOLE, that our country is a *school of landscape*?

The strongest mark of depravation in our national taste, that has fallen in my way within the time spoken of, was a clause in an intended act of parliament, to put the royal gardens under the dominion of a ground-worker. What made it the more alarming to a rural enthusiast was its being framed by the same pen, as that elegant discourse on taste, prefixed to the Enquiry

[* Mr. Lock's.]

into our ideas of Sublime and Beautiful. But this clause perhaps should properly be regarded, as a sacrifice of finer feelings to the spirit of patriotism. Our ingenious legislator might only have shewn himself ready, for the *good* of Britannia, even to have committed her fairest features into the custody of an inflicter of distortion.]

CONCLUSION.

In apology for the subject of this essay, I would remark with ADDISON, “ how
“ very few have a relish of any pleasures
“ that are not criminal.” Gardening has a more positive merit :

--hence the poor are cloth'd, the hungry fed;
Health to himself, and to his children bread
The lab'rer bears. POPE.

Is the study productive of indolence?---let us view its ablest professors. The spirit,
which

which animated Hagley, glows with equal lustre through the darker shades of historical obscurity. And was it not after a most renowned statesman's long attention to rural elegance, that Britain's glories bursting forth upon the world rendered the name of Pitt great through all nations? Neither are those without excuse, who desert the busier scenes of life for the sake of amusing retirement: a diametrically opposite practice is much more prejudicial to the community---

Meantime by pleasure's sophistry allur'd,
 From the bright fun and living breeze ye
 stray;
 And deep in London's gloomy haunts im-
 mur'd,
 Brood o'er your fortune's, freedom's, health's
 decay.

v

O blind

O blind of choice, and to yourselves untrue !

The young grove shoots, their bloom the fields renew,

The mansion asks its Lord, the swains their friend ;

While he doth riot's orgies haply share,

Or tempt the gamester's dark destroying snare,

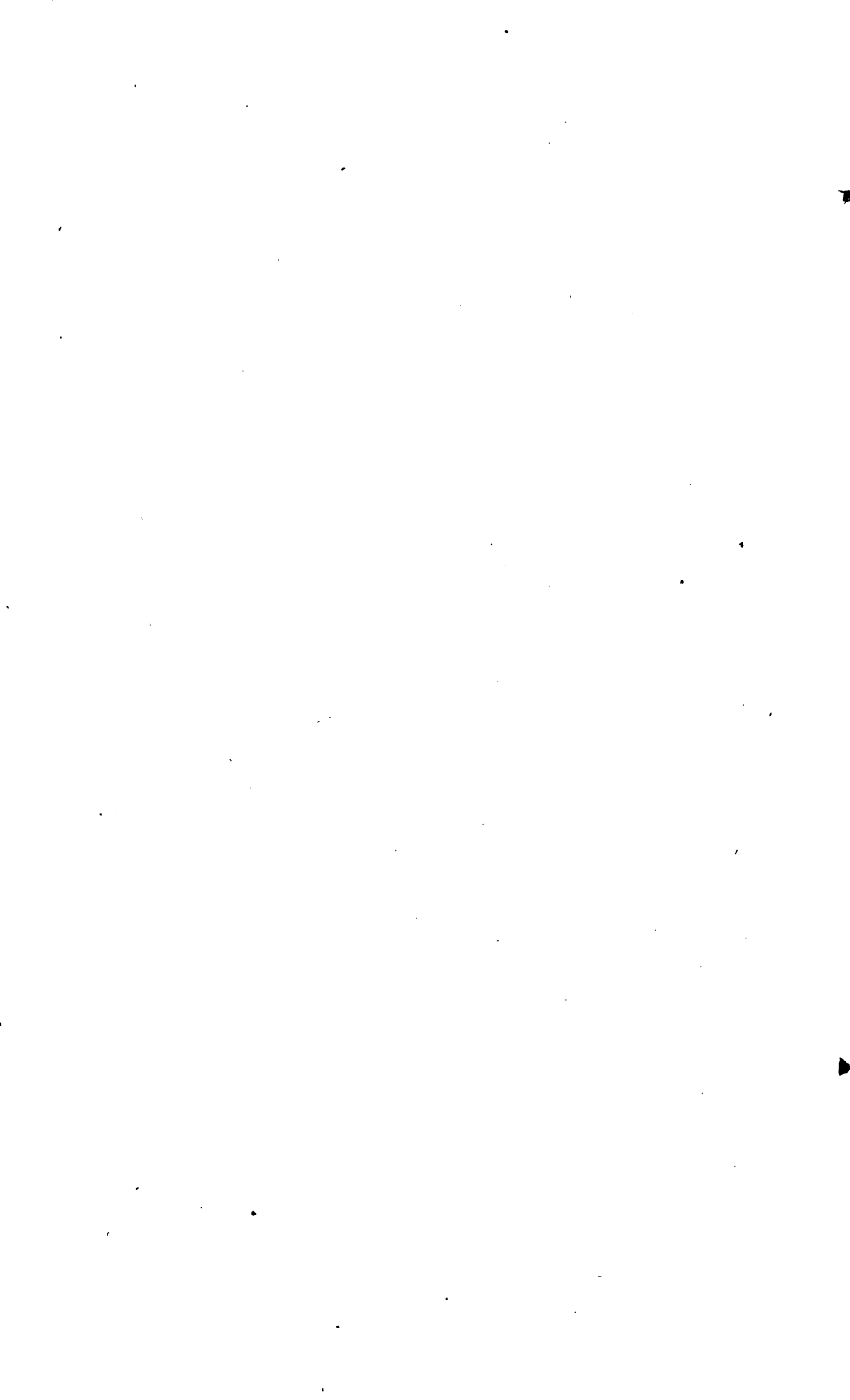
Or at some courtly shrine with slavish incense bend.

AKENSIDE.

Should any one reply----that these are only the *vices*, and that the *pursuits* of public life are necessary to the welfare of the state ; that they extend society and commerce ; that they lead to riches, honour, and advancement---“ cela est bien dit (repondroit “ *Candide*) mais il faut cultiver nôtre jardin *.”

* This is the concluding sentence of VOLTAIRE's *Candide*.

A
REVIVAL
OF
SOME LATE PUBLICATIONS
ON
GARDENING.



A

REVISAL, &c.

OBSERVATIONS ON MODERN GARDENING.

I come now to a revifal of the principal publications on gardening fince 1768. The firft appeared in 1770 under the title of *Observations on modern gardening, illustrated by descriptions*. Thefe *descriptions* (which take up a confiderable portion of the book) I mean to leave to themfelves, except where particular occafions require me to refer to them. The writer in fome refpects difcovers himfelf to be a candidate for the reputation of *originality*. His unprecedented uſage of the words *clump* and *riding* is a fymptom of this humour. He hardly once refers to any printed book. Even his motto

is

is from an unpublished poem. Where he takes a line from MILTON, he calls it a *proverbial expression*. This might be, because the same line had been quoted before in the *essay*; for the few things, in which he follows that, he gives entirely as his own. Gardening is treated by him much more like a practical art, than a liberal science. Perfect master of the business of a ground-worker, he appears to have formed no settled principles of design, nor even to have thought them necessary. Fashion alone was in all probability the guide he was conducted by; among the properties of which, he shews himself strongly attached to its perpetual variation. This has led him into an absurdity taken notice of by Mr. WALPOLE. It is, his objecting to expedients for having already been practised with success, and sometimes recommending others on account of their not having been practised at all.

all. The writer might have seen, that a doctrine of this sort must annihilate the utility of his own precepts after being once followed, and that his book would require to be changed, as often as an almanack.

This author's first subject is *ground*: on the management of which having expatiated for twenty pages, he apologizes to his readers for giving them *hints* instead of *rules*. If such are his hints, to what an unmerciful length must his rules have been protracted? After ringing a variety of changes on concavities and convexities, the writer tells us (p. 21) that of these precepts there are "very few, which may not be dispensed with." Perhaps to have dispensed with them all might have been best. For, I believe, the beauty of nature has been much more injured than improved even by *modern* shapers of ground. It is a most difficult thing, to perform a work of
this

this kind to any extent, without making it visibly artificial. The writer's apology for a *flat* lawn (p. 4) is evasive throughout. This flat is apparently a *made* one, discordant with every thing adjoining to it; it is a manifest defect in a piece of scenery otherwise delightful; and the means taken to disguise it only discover the general incongruity.

The article *wood* begins with characteristic differences of trees and shrubs; some of which seem more arbitrary than real. But in such matters every one's own eyesight is the best informer.

In p. 35 we have a hint for working by "gradation of tints" in the shades of greens. This hint is commended in a note to the first book of the *English Garden*: but it is borrowed from SHENSTONE's rules for distancing and approximating.

In p. p. 36 and 53 is a definition of a
clump,

clump, which gives the word a much greater latitude, than (I believe) was ever affixed to it before, or has been since acceded to. According to this writer, it differs from a wood or grove only in its *dimensions*, and may consist of only *two* trees. As there is no limitation of *shape*, a *strip* of woodland would in this language be a clump. I should imagine, the writer had never heard a small wood called a *spring*, or a still smaller a *spinny*; and he could learn nothing of the kind from Johnson's dictionary, which allows no place to clump, spring, or spinny *of plants*. Yet *spring* is used in this sense twice by MILTON, and frequently by FAIRFAX and DRAYTON, and *spinny* by DUGDALE.

Part of what this writer says on *planting* has been canvassed in the additional remarks to the essay. The remainder contains many useful maxims---if a reader can but

get a sight of them, for the cloud of super-numerary words, which obscures them.

What is said about *water* has also been canvassed in part, and is not worth dwelling upon any longer.

It is under the article *rocks*, that this author is teaching Nature, to what *other* country she should have carried the Derwent. This article throughout is, as it must be, more descriptive than didactic. In the attempt to distinguish rocky scenery by the characters of *dignity*, *terror*, and *fancy*, we have nothing either forcible or plausible. It requires the pen of a BURKE to make such subjects amusing, or to give them any semblance of intelligibility. Scenes, which excite admiration in a spectator from their picturesque and romantic novelty, have (in this book's imaginary system) their effect attributed to *terror*: and then this visionary character is to be heightened by appendages
literally

literally *frightful*. The placing an inhabited house on the dangerous edge of a precipice is an imp of this childish supposition. Writers on Gardening are strangely out of their track, when they lose themselves in the dreary waste of metaphysical extravagancy. There may be strong analogies between the pleasures of imagination and the mental affections ; and to trace them may be no unworthy employment of a liberal understanding. But to him, who would systematically deduce every particle of the one from some correspondent particle of the other, it might be said from Horace

Pergis pugnantia secum
Frontibus adversis componere.

When we come to the article *buildings*, the nothingness of the whole didactic part precludes any further censure. The sections on *art* have undergone sufficient animad-

version in the additional remarks of the essay. *Picturesque beauty* will be turned back to, when Mr. PRICE's Essay is reviewed. The sections on *character* might almost as well have had any other title. The author seems often to labour under a peculiar degree of timidity, lest he should be charged with any determinate assertion. Yet I will acknowledge, that too great caution can hardly be used, in making *adventitious* character a main principle of gardening. All the nonsense of Chinese fancies (as set forth by CHAMBERS) may be resolved into this sort of character, when it becomes the leading motive of a designer.

We are now to look on the capital feature of this composition, which is entitled *General subject*. The chief purport of this is, to distinguish all improved spots by the separate denominations of *farm, garden, park, and riding*. To the peculiar character

ter of each every species of design is to be made respectively conformable. Mr. WALPOLE says "he don't find fault with this *divison*," yet, as he proceeds, seems inclined to modify it a little differently. I certainly *do find fault with* it from beginning to end, and follow (in so doing) a most respectable authority. For, when this book was published, the candid GEORGE Lord LYTTLETON did not scruple to pronounce it too systematical. The system is maintained with the writer's usual shallowness. He does not even seem aware of his unprecedented signification of *riding*. He had better have called it an *airing*: the term would have been just as expressive of the sense imposed upon it, and much nearer allied to its unsubstantial pageantry. This new-fangled riding is characterized by the indefinite property of *pleasantness*: and because no such riding existed, that might serve for an example,

ample, poor Persfield must be put into Procrustes' bed, and strained by a cord (of miserably intertwisted sentences) into a *riding-like* garden. Under the name of a system we have an arbitrary supposition, without a single reason adduced in support of it: nor can it support itself, unless by the assistance of prejudices, which have long impeded the progress of taste. That scenes of no kind should be visibly discordant with themselves, is a tenet, which all designers will readily subscribe to. They will also probably agree, that great attention should be paid to the peculiar *character* of each particular scene: but to fix any mark in it merely for the sake of inculcating the *denomination* of the inclosure you are in, is in my idea absolutely repugnant to what ought to be the spirit of gardening. I hold it a perfection of this art, not to impress a consciousness of local identity, but rather to efface

efface in the mind of a spectator any notion at all of where he really is. In conformity to this idea, when we would bestow the highest commendations on a portion of landscape, we call it Elyfian or Arcadian. In short, I conceive, that the primary dispositions of nature should *regulate*, not be subservient to, artificial limitations; and that all rural scenery should be improved according to the manner suggested by itself, without regard to nominal distinction, or systematical arrangement.

Having given this opinion about the principal foundation of the remainder of this work, I think it needless to enter minutely into the rest of its particulars. The latter part of it grievously deviates from the maxims it seemed to set out upon. When a reader meets with ‘a maypole’ ‘a neat railing on the edge of a steep’ or ‘a formal plantation about a village to mark it
‘ for

‘ for property’ what can he suppose?---but that the writer’s genius, tired with many a toilsome labour in the land of description, had emigrated for recreation---to the *Paradise of Fools*. MILTON’s other name for *that* paradise is *limbo of vanity*; and this is the passion, to which the writer of *Observations* is perpetually sacrificing. All his rules for the formation and decoration of a *riding* are avowedly calculated “ to extend the “ idea of a feat---as evidence of the do- “ main.” We are told, p. 235, 6, that “ the “ consequence of a place is lowered, and “ nothing within it engages our notice, “ when it is an exhibition only of beauties, “ the *property* of which does not belong “ to it.”

An hæc animos ærugo, et cura peculî
Cum semel imbuerit, speramus *prædia* fingi
Posse, *velut sacros Druidum, servanda, re-*
cessus?

HOR.

When

When this canker of purse-pride
 Once eats into the soul, alas! what hope,
 Genius should e'er imagine rural haunts,
 Worthy th' attention paid to Druid groves?

The passages last cited from '*Observations*' afforded the greatest sanction to those illiberal principles of improvement, which are so admirably exposed by Mr. KNIGHT and Mr. PRICE---and I hope with success. Indeed the community of spectators shewed themselves a long while ago unbiassed by such mercenary sentiments. The taste of the late Dowager Countess of Essex was always applauded, for her contrivance of overlooking (from Ruffel farm*) the grounds of neighbouring seats, very manifestly not belonging to herself. So little did the public think like this author, who would have converted modern gardening from a school of landscape into a field of ostentation.

* Near Watford, Herts.

ENGLISH GARDEN.

In 1772 appeared the first book of this celebrated poem. A remarkable co-incidence of opinion with my own little essay, particularly in some of the notes to this poem, made me think it necessary to prefix an advertisement to the re-publication of the essay, lest I should be suspected of plagiarism from the poet's posterior work.

Each of the four books was published separately; and a considerable interval of time passed between each publication. The three first were so generally and deservedly approved of, that it would be downright impertinence in myself to enter on a complete review of them. I am thoroughly convinced of the poet's great superiority of knowledge and taste, as a designer; yet I have ventured already to avow in some instances a difference of opinion with him; but

but it has chiefly happened to be, where he had previously differed with himself.

The fourth book was certainly not received with the same universal applause, either by the literary world, or lovers of the art. Simplicity is re-invoked at the beginning of it; as if the author was conscious, that she was preparing to take her flight: she seems to have actually fled from his *conservatory*. There is something extremely novel in the composition of this fourth book: I believe, it is the first didactic poem, that ever was constructed on the plan of a tragi-comedy. Some advocates for the poet have compared this plan to that of VIRGIL's fourth georgic. VIRGIL did not put into a dialogue between Aristæus and Cyrene, nor into the mouth of Proteus, what related to the management and policy of bees: nor are his precepts and episode *interlarded*. But where we have tale

and instructions perpetually interrupting each other, it is almost impossible for a reader to attend thoroughly to either. The *Latin* georgics might indeed have furnished an excellent hint on this occasion, and cautioned their *English* rival against exhibiting an *American female*, to inveigle the imagination from lawns and groves, and to enervate poetical vigour :

Carpit enim vires paulatim, uritque videndo
Fœmina, nec nemorum patitur meminisse,
nec herbæ.

VILLAGE MEMOIRS

is the title of an epistolary novel, which came out in 1775, and contains *strictures on landscape-gardening*. Nothing in these *strictures* is the least alluded to by my prefixed advertisement. This author's literary conduct towards the Essay was perfectly ingenuous. His publication I have referred to more than once, but will take the liberty of extracting a few other passages, because they will shew the opinion of a writer twenty years ago on some of the same points, which two more gentlemen of distinguished taste have delivered their sentiments upon in 1794.

“ I hear of nothing but statues, obelisks,
“ gazebos, terminations, and a laurel-belt.”

p. 79.

“ I turn away my eyes from false orna-
“ ment, to contemplate nature herself in a

“ sim-

“ simple farm, unbroke-in-upon by a Mr.

“ Layout.” p. 82.

“ Mr. Arlington differs in opinion with

“ Mr. Maſon with regard to avenues: if

“ I was to decide, I ſhould be ſo old faſh-

“ ioned, as to give my verdict againſt the

“ poet.” p. 123.

“ It is ſuppoſed by modern rules, that

“ all avenues of courſe muſt be cut down;

“ but I am far from thinking, that they

“ may not frequently remain to great ad-

“ vantage: they muſt be long and wide;

“ and ſhould properly lead to a Gothic

“ caſtle, tower, or other large or ancient

“ building. p. 136.”

Mr.

MR. WALPOLE'S TREATISE.

IN 1780 Mr. WALPOLE (now Earl of Orford) favoured the public with a chapter on *modern gardening* (dated 1770) at the end of his *Anecdotes of Painting*. The noble author is not in the least indebted to the *Essay*; but directly contradicts the substance of it in his sketch of *ancient gardening*, though the contradiction necessarily extends to all the allowed authorities, cited there as proofs. This circumstance has made me much fuller on *Eastern paradises*, and *classical landscapes*, in this re-publication.

I do not mean to dispute, whether HOMER's Garden of Alcinous "was a stretch of
" luxury the world at that time had never
" beheld." But I would observe, that the position implies (what will hardly be granted) that HOMER must have perfectly known, what had been the exact cultivation
tion

tion of the surface of the whole terrestrial globe from the earliest period of its existence. Yet, without disputing the assertion, I conceive it to be by no means material to a question about the antiquity of *landscape-gardening*. Luxury and elegance are not the same. The Phæacian garden was adapted to the purpose of administering by its produce to the luxury of the palace. In this view four acres, with extraordinary advantages of soil and climate, were not so inconsiderable. But whoever looks upon the garden of Alcinous, as designed for the most beautiful landscape HOMER could imagine, appears to regard it in a different light from what the poet himself did. For though it may not be easy to prove, that any better ideas of rural elegance were actually reduced to practice in the days of HOMER, yet that they existed in his own imagination, we may conclude from the picture
he

he has drawn (and from the pleasure he makes it give to a celestial spectator) of Calypso's retirement. Such we may almost affirm to have been the opinion of the emperor JULIAN; whom Mr. WALPOLE twice mentions in this very treatise; but without seeming aware of the passage (now alluded to) in his panegyric on the empress Eusebia. JULIAN observes, "it was less to be
 " wondered at, that Ulysses should not be
 " detained by the *artificial* gardens of Al-
 " cinous; but that it required great strength
 " of resolution, to determine on relinquish-
 " ing all the charms of *nature* at Calypso's
 " bower."

The passage, next to be produced, I am called upon to examine by the motive of self-vindication. "From the days of HOMER to those of PLINY we have *no traces*
 " to lead our guess to what were the gar-
 " dens of the intervening ages." Nothing

is so hazardous in writing as a general negation. I have shewn in the preceding essay, that there is by no means a total silence in ancient authors about Eastern Paradieses; and the emperor JULIAN (in the same place I have just quoted from) speaks of *gardens and paradieses*, as synonymous. This emperor's Daphne was well known to Mr. WALPOLE: he might have found too, that its glory was at least as old as Strabo's time; and in that discovery he would have met with a direct reply to his own assertion. Add to these paradieses, the seats of CORYS, and all the Roman Villas, and imperial gardens previous to the days of TRAJAN. The accounts of them indeed are but slight, but surely amount to more than *no traces*. And as Mr. WALPOLE says, "we do not precisely know, what our Ancestors meant by a *bower*; it was probably an arbour." This I apprehend to be a mistake; and that its

sense

sense of *arbour* is not older than the latter end of Queen Elizabeth's time. The proof of this must be by a full disquisition on the sense and usage of the word; which, as it is likely to be unentertaining to the generality of readers, shall be put by itself in an appendix. Mr. WALPOLE proceeds thus: "Sometimes it meant the whole frittered enclosure, and in one instance it certainly included a labyrinth. Rosamond's bower was indisputably of that kind, though whether composed of walls or hedges we cannot determine." Indisputable as this seemed, I apprehend, that Rosamond's Bower was neither a garden, nor part of a garden, but some portion of a mansion. This will also be proved in the same appendix. Perhaps it is concluded, that *Bower* must have meant an enclosure from the very name of *Havering in the Bower*. But here is a mistake seemingly

minute, yet conclusive to the point. Not *in the* *, but *at the* Bower has been the *legal* name of Havering for a number of centuries, and its *common* name at this day is *Havering Bower*. When the inhabitants speak of the Bower (*alone*); they always mean the *palace* that stood there. What I have more to say of this place, shall also be reserved for the appendix.

It has been my misfortune to differ from the noble author as an antiquary; but, as a gardener, I find myself much indebted to his information. With great accuracy, and strong marks of attentive observation, he traces the rise and progress of modern improvements. Not only his historical anecdotes, but much more his critical remarks shew an intimate acquaintance with the

* We meet with *Havering in the Bower* in Speed's Chronicle, where he speaks of the death of Henry 4th's widow. I know of no other writer, that calls it so.

subject. Yet a veneration for one of the most superlative excellencies in gardening will not permit me to close this review, without once more expressing a difference of opinion. I cannot in any degree assent to a reprobation of scenes, intended to excite the pleasures of melancholy. Happy was it for the art of gardening, that some of our greatest designers entertained not any idea of this sort. We might still have wanted many a delightful gloom, with all the heart-felt sensations engendered by its magical impression.

Dear regions of silence and shade!

beloved by pastoral SHENSTONE, congenial to the contemplative MILTON, and even by the courtly WALLER celebrated and revered.

In such green palaces the first kings reign'd;
Slept in their shades, and angels entertain'd:

With

With such old counsellors they did advise,
 And by frequenting sacred groves grew wise
 Free from th' impediments of light and
 noise,
 Man thus retir'd his nobler thoughts em-
 ploys. WALLER'S *St. James's Park*

APPENDIX ON BOWERS.

Bower in English (according to Mr. MANNING's edition of Lye's dictionary) is exactly the same with the Saxon *bur* or *bure*. In the Saxon authorities (there referred to) *bur* stands for Abraham's *tent*, for the sacred *tabernacle*, for *parlour*, or *chamber*, and for *bed-chamber*. This information Mr. MANNING very obligingly gave me some years ago. He also informed me, that
 the

the characteristic mark of the Saxon word was *privacy*, and that *bur* signified any erection for private use, whether the whole of a building, or only an apartment. I find it used also for a *private room* in the Chronicon Saxonicum, p. 149. In a poem* printed in Hickes's Thesaurus, and supposed to be written before Henry 2d's reign, *bure* is used for a *battery*, and *boures* for private rooms in an abbey. And Matthew† Paris translates *bur* into *thalamus*. When the orthography was changed into *boure*, the word still retained it's Saxon senses‡. That mistress of language Queen Elizabeth perfectly understood its primitive signification, when she translated "in hoc

* See WARTON's *English Poetry*, vol. 4. p. 9.

† Ad an. 1170.

‡ The best ale lay in my *boure*. P. P's. *Visions*.

Blissing halles, *chambres*, *kitchines* and *boures*.

CHAUCER'S *Wife of Bath's Tale*.

In both these places it seems to mean a *cellar*.

“*contubernio vita degenda est*” (Sen. Epist. 107) by “in this rotten *bower* our life we must lead *.” *Bower* certainly might (consistently with its original import) have been also used for an *arbour*; but I cannot find any authentic and decisive instance of such usage, till towards the close of the 16th century. *Chamber* was always its most common meaning, as long as it held a place in our *living* language. Mr. WARTON† has proved this to have been the case in poetry; and an old vocabulary ‡, supposed to have been

* See Harrington’s *Nugæ Antiquæ*, vol. i. p. 136.

† See note 45 on *Comus* in Warton’s edition of Milton’s juvenile poems. Mr. Warton might have brought an instance much older than CHAUCER. For in the metrical legend of *Seint Vonefrede* [*Wenefride*] published by Bp. FLEETWOOD, the virgin says to Cradok,

Ich wole gone to *boure* :

and in the prose legend (published by HEARNE with Peter Langtoft) her correspondent words are “she wolde go in
“to hur *chambre*.”

‡ *Promptorium parvulorum*---folio printed by Pinson 1499.
This

been compiled about 1440, explains *bower* by *thalamus*, *conclave*. Also in a plain narrative of the entertainment of Princess Catherine on her intended marriage to Prince Arthur, 1501, we read " Uppon saturday
 " because it was raynie, and not cleere ne
 " stable weather, the company of nobles
 " made pastime in their *bowers* and cham-
 " bers," and again, " daunced in their
 " *bowers* and chambers all that same
 " daye." *

From *chamber* to *residence* the transition was easy. In this latter sense it is often used by SPENSER † and SKELTON ‡, and once at

This exceeding scarce book is in Dr. Hunter's Museum; which copy I have had the complete use of, by the favour of my worthy friend Dr. David Pitcairn.

* See Leland's *Collectanea* (ed. 1770.) vol. 5. p. 363, and 364.

† It is in this way, that Spencer calls a *garden* the *Bower* of bliss. But the appellation no more proves *bower* to signify a garden, than *seat* would have signified a garden, if he had called it the *seat* of bliss.

‡ In Skelton's *Speake Parrot* it stands for the parrot's cage,

least even by CHAUCER* in like manner as by the elegant DUNBAR in his *golden terge*, who speaks of birds in blooming thickets, as "within their bouris." Such expressions by degrees brought the word to signify not only *arbours* (whether natural or † artificial) but even the *shades* beneath them; and seem also to have occasioned its original meaning, by the middle of the 17th century, to be mostly forgotten. Of this we have a remarkable instance in Bathurst's translation of Spenser's Shepherd's calendar into latin, where he renders this line in *August*.

(Than bed, or *bower*, both which I fill with cries)

* See Chaucer's *Cuckowe and Nightingale* ver. 667.

† By a line in Browne's *Britannia's Pastorals* (Then to the *arbor* walke, then to the *bowres*) B. 2. Song 3. one might conclude, that *bowre* was then used for a *natural* but not an *artificial* *arbour*.

*Quam lectus, quamque umbra domus: hæc
irrigo fletu.*

This corrupted usage, being the only one in vogue, induced Junius to derive *bower* from *bough*, and interpret it by *arbour*. And JOHNSON, notwithstanding all his animadversions on the errors of Junius, has in this article absolutely outvied the absurdity of his predecessor. He adopts both the erroneous derivation, and the exposition by *arbour*; and to prove the latter produces three examples. Of these, the first (from Milton) is quite nugatory; the second (from Waller) is worse; for it would make the poet turn heaven into arbours. His third instance is from Pope's *Odyssey*:

Refresh'd they wait them to the *bower* of
state,

Where, circled by his peers, Atrides fate.

This *bower of state* (produced as an exam-

ple of *arbour*) happens to be a magnificent room of audience in the palace of Menelaus. Such was this lexicographer's *learning* or *diligence*; and such the inaccuracies which almost every page of his dictionary swarms with; and such the labours, which he had the conscience to complain of not being rewarded for beforehand.

We know, that the word *bower* at this day lives only in poetry, and that modern bards chiefly use it for *imbowering shade*, or a *shady enclosure*. Yet some of them still apply it occasionally according to its original import. POPE does, as we have seen already; and so does PRIOR in his Solomon:

To lead her forth to a distinguish'd *bower*,
And bid her dress the *bed*.

It is so used, as early as in DRAYTON'S *series of Queen Margaret*.

[Led him through London to the Bishop's
power.]

and

and as late as in SHENSTONE'S *School-mistress*.

In knightly castles, or in ladies' bowers.

ROSAMOND'S Bower is spoken of by FABIAN, who says, " this *house* after some writers was named Labyrinthus, or Dædalus worke, or *house* wroughte like unto a knot in a garden called a maze." In some verses of the age of Henry 6th (printed by Hearne with Robert of Gloucester) we read,

Att Wodestocke for hure he made a *ture*,
That is called Rosemoundes boure.

A tower at this period was usually but a small part of a mansion. Authors nearer to the age of Rosamond style it only a *chamber**. And Mr. WARTON shews, that

* Knyghton inter Decem Scriptores col. 2395, and Higden according to the English Polychronicon printed by Treveris, p. 279.

a *Rosamond's chamber* was to be found in many other of Henry 2d's palaces †. How writers within the two last centuries may have misrepresented Rosamond's Bower is hardly worth enquiring.

That the *Bower* of HAVERING was only another name for the king's *house*, is confirmed by traditionary report, not yet worn out. When I first resided there in 1770, the minister told me of an old man, who could remember many *chimnies* of the *old bower* standing. Havering *atte* Bower is the name of this royal demesne in its charter from Edward 4th. The same appellation may be traced considerably higher. There are two instruments signed by Edward 3d in the 5th year of his reign dated *Haveryng atte bour**. Should it be asked, why the royal seat at Havering was so particularly

* English Poetry, vol. 1. p. 304 note.

† Madox's *Firma Burgi*, 64 and 163.

distinguished by the name of a *bower*, there are reasons (not improbable) to be given for it. The characteristic of *privacy* seems to have eminently obtained there in days of old. Its territory is still nearly surrounded by the wild forest of Hainault, and that territory itself, which retains the title of a *park*, beautifully diversified with rolling hills and dales; and must have been infinitely more beautiful, when covered with those woods of oak, that the ravage of the last century * destroyed. Not that these particular circumstances are at all necessary to account for the name of a *bower*. Mr. MANNING has shewn me by many instances, there is no such singularity in the denomination as is commonly thought: for that the very same meaning is conveyed by the

* Richard Dean had Havering Manor in Essex, whose park he unmercifully demolished.

Parliamentary History, vol. 23. p. 194.

termination of *bury*, affixt to seats in Hertfordshire, and elsewhere. Thus *Cashio-bury* means the chief *detached seat* in *Cashio* hundred, and *Gorhambury* the *seat* of *Robert de Gorham* abbot of *St. Albans**.

* That the termination *bury* was sometimes derived from *bur*, appears in an old monkish writer (*Galfridus de fontibus*) quoted in Battely's *Antiquitates S. Edmundi Burgi* p. 24, who translates *Maydeneburie* into *virginalis thalamus*.

ESSAY ON THE PICTURESQUE*.

I take it for granted, that the first anonymous publication of my own insignificant essay never chanced to fall into the hands of Mr. PRICE. If it had, he could not well have avoided remarking a strong coincidence of sentiment on many points, between himself and its author. These it is not my intention to particularize: what is *new* in the later treatises on gardening falls more particularly under the province of this examination.

Mr. PRICE begins by setting aside “ the

* My revival of this book was written, before Mr. PRICE’s answer to Mr. REPTON appeared. Though the answer is much longer, than might have been expected from its immediate subject, it applies but in very few instances to any thing said in the revival. Wherever this supplemental piece at all affects my own essay, I have already added a note to point out the circumstance; and shall do the same in the revival.

B B

“ authority

“ authority of the persons who have gained
“ most reputation by works of gardening.”
I take the persons, here alluded to, not to
be the same, whom I have always under-
stood to have acquired the greatest reputa-
tion in this art; but only such profess im-
provers, as have had the most practice.
Taking the sentence in this sense I perfectly
agree with it. But to allow *most reputation*
to these persons, is quite contradictory to
Mr. PRICE’s own way of thinking. For in
what does the *reputation* of an artist consist?
is it not in having the approbation of *good*
judges? and would Mr. PRICE look upon
any man to be a judge of gardening, that
should prefer the designs of Brown to those
of Hamilton? That a mere *number* of ad-
mirers confers reputation I have already
denied, and beg leave to strengthen my ar-
guments by a reference to a favourite au-
thor

thor of Mr. PRICE's. When * Partridge (in *Tom Jones*) goes to the play, he prefers the actor, that played the king, to Garrick in *Hamlet*. Fielding clearly meant Partridge's taste for that of the *multitude*; and (according to Mr. PRICE's *concession*) not Garrick, but the other actor *had gained most reputation*. Yet if any author had said so in print, he would have made his readers stare again. I should not have dwelt so long on this sentence, but that Mr. PRICE's manner of *granting*, what he cannot in his own mind *admit*, has really been the source of mis-apprehension in myself throughout the whole of his book.

* It strikes me as exceeding singular, that Mr. KNIGHT in his *second* edition of the *Landscape* (published since this review went to the press) should in a note (p. 28) have made use of the same stroke of Fielding's, by way of illustration, though for a different purpose. For it does not appear to be at all connected either with Mr. KNIGHT's subject, or my own. Yet neither of us could possibly have had the idea suggested by the other.

Willing to give a better turn to the study of practical improvers, Mr. PRICE sends them to the works of the most eminent painters of landscape: but this he does with a plain acknowledgement of the preference due to the study of nature. The latter declaration ought at least to be as strongly imprest on the writer's own memory, as he would have it on that of the reader's. But in p. 7, he objects to works of genius in real landscapes, because they have not "stood the test of ages;" and subjoins, it is hardly possible they should; on account of the change, which the growth and decay of trees must occasion in them. This objection does not strike me, as having much force in it. It might be of weight, if all rural designs were composed of young plantations. But as the best designers have worked upon old materials, they have immediately created real landscapes: or (as at

Paine's

Paine's Hill) time has brought them to maturity. The change arising from the growth and decay of trees is so gradual, and so easily obviated by attention, that the mere identity rather than the *character* of a scene is affected by it. For these reasons I should send an improver not only to Claude and Gaspar, but also to Hamilton and Shenstone. If the growth and decay of trees make real landscapes too fluctuating for patterns, they must equally render any imitation of a picture defective at first, or defective by mutability, or both.

Having thus taken out a statute of impotency against Nature, Mr. PRICE sets up painted landscapes (p. 8), as "the *only* models that approach to perfection" for designers of real scenery to work by. There certainly requires some distinction or explanation, to make this *exclusive* reference to

to pictures consonant with what is said p. 20 about bye-lanes, and p. 237 about parks and forests. That an improver cannot find *all* that he wants in paintings *only*, is plain from p. 8, where an inherent insufficiency in the imitative art, to do perfect justice to rural graces, is admitted. This defect of the pencil the writer no further specifies; and yet would have us take for granted, that it must be immaterial. It is really to be lamented by lovers of gardening, that a person, so well qualified for the task, should not have entered into an accurate statement of the insufficiency of paintings to instruct a garden-designer. As the task has not been performed by an abler hand, I feel it my own business to attempt it to the best of my information.

The section on Picturesque Beauty in *Observations* (reserved to be considered in this

this place) says plainly of pictures, "they must be used only as *studies*, not as *models*." So far I confess agreeing with it. What is further said there about essential differences between pictures and scenes, is done in so confused a manner, that I shall barely avail myself of some of the matter, without quoting any more of the words.

One insufficiency of pictures, as models for gardeners, is (in my idea) their limitation of extent on either hand. There is often a certain portion of a scene, which, if viewed between a pair of blinkers, may form an agreeable landscape. But take the blinkers away, and the landscape altogether shall be no longer pleasing. Every landscape-painter puts blinkers on the spectator. But a gardener must look on *either hand*, before he ventures to apply what the painter has set immediately before him. I have

have seen strong instances of the necessity of this discrimination in *real* landscapes. I remember a beautiful vista-scene in a certain park, where the view was as much confined on each side, as it is by the edges of a piece of canvas. This vista was imitated at a neighbouring seat; and the imitation (as far as its own extent was concerned) might have had the advantage: yet, for want of *lateral boundaries* to the eye-sight, it had lost the appearance of a reach of retirement; and the whole was inconsiderable and unmeaning. If this observation is just, how shall a gardener learn from pictures “*unity of character?*”

Many objects in a landscape (as I have already hinted in my additional remarks) owe their effect and propriety to the spectator's being precluded from a nearer approach to them. Within the limits of neat-
ness

ness they would often be absolutely offensive*. Can then such objects be made the same use of in rural decorations, as in paintings? †

Also (as has likewise been hinted under article WRIGHT) many pieces of natural scenery (declivities ‡ in particular) can't be

re-

* Mr. Price seems to have been aware of this objection, and attempts to obviate it (p. 26) in small things by substitutes:---in the same way as SHENSTONE says

Or in the horrid bramble's room
Bid careless groups of roses bloom.

But I apprehend, that this remedy does not go to the whole of the objection, and that many absurdities in laying out grounds would have no bad effect in a picture. The necessity of a number of deviations from a rule must make that rule pernicious, without a string of exceptions *inseparably* annexed to it.

† Mr. KNIGHT, on the principle adopted in the text, has inserted some additional lines in the first book of the *Landscape* at ver. 257. He differs indeed from myself, in choosing to diminish the effect of his own forcible observation.

‡ This is one of the few points adverted to in this revision, which Mr. PRICE's *Letter* meets. Instead of combating the objection, he fairly admits it to be true. All that he adds to palliate it, is foreign to the purpose for which it is here adduced. I don't deny the 'affinity between painting and gardening,' but object to setting up pictures for *perfect models*. A

represented by the painter *from the station*, whence they should be principally considered by a landscape-gardener. So that this instructor leaves the pupil most in the lurch, where assistance is mostly required. Such scenes indeed are seldom attempted by painters: when they do attempt them, they become, instead of guides to gardeners, their arrant deceivers.

No insignificant minutiae are here opposed to Mr. PRICE's doctrine. My objections to it are few in number, but widely comprehensive. They convince me, that an embellisher of grounds should look to pictures as to a subordinate study. This "standard of an higher kind" seems nearly reduced to a level with Harlequin's much-extolled horse:

model that must be departed from by those that are to copy it, is necessarily a *model* no longer. This is plain truth: and all that can be said about it, *from* the point, will never make it otherwise.

One

One fault he had---a fault indeed!

And what was that? the horse was *dead*.

PRIOR'S *Alma*.

Regarding pictures only as a *study* makes the reference to Shakespeare sufficiently apposite: of the *copiers* of SHAKESPEARE I gave an opinion long ago in the miscellaneous remarks of the Essay; and CHURCHILL pointedly derides

Whom FIELDING's humour led astray.

And indeed, whatever general advantages may accrue to exhibitors of nature from hints in Claude and Shakespeare, it should seem, that these great masters themselves were the more successful, for having had no such models to look to.

In p. 9 are reprobated "the clumps, the
"belts, the made water, and the eternal
"smoothness and sameness of a finished
"place." I have no doubt, but that I perfectly

fectly agree with Mr. PRICE's *meaning*, and had partly said the same thing in print 27 years ago. My objection to the censure is the wording it: from which I conceive it might be construed into an absolute prohibition of gardening---especially by those, who have formed their idea of a *clump* from its definition in '*Observations*.' Mr. PRICE explains what *he* means by *clump* 200 pages after; and, as his explanation makes it more limited than it is in general understood, his readers could never guess its meaning here. The total exclusion of clumps (in the usual sense of the word) would, according to my opinion, tend to substitute in their room, what Mr. PRICE might properly style "*crincum crancums*." For during the infancy of plantations compactness is necessary to their thriving; and, when close and compact, if their outline is not easily rounded, they exhibit a hideous
mul-

multiplicity of nooks and angles. * Here I can't help mentioning a difficulty, which professors lie under for the credit of their works, where new plantations are requisite. They ought frequently to plant such clumps, as may easily be reduced by degrees into wild and irregular groups. This reduction is generally left to proprietors, who as generally neglect it, or perform it injudiciously, and whose errors are as generally ascribed to the first planner.

Under article *SOUTHCOTE* I have chimed in with Mr. PRICE about *belts*. That he is

* I observe, that Mr. REPTON (in his letter to Mr. PRICE) has said nearly the same thing with myself. Yet I imagine, he will not be displeased at my letting my own remark continue unexpunged. It shews a concurrence of observation with himself, in one, who has studied gardening all his life-time, and never was partial to mechanical ground-workers. But I would advise Mr. REPTON, not to take such a mill-stone about his own neck, as a vindication of BROWN's clumps. Let him turn back to the article under that artist's name, and see what I have vouched for truth of the clumps at *Latimers*.

not

not disgusted with every piece of *made-water* is evident from the latter part of his Essay; but his readers have 240 pages to go through, before they discover it. They must travel almost as far to find (p. 241) that he deems *smoothness* a characteristic beauty in a lawn. Can it be expected of readers, that, in order to understand a paragraph towards the beginning of a book, they should (of themselves) search the latter end of it, for such explanations of the passage as may chance to be scattered there?

Though I cannot agree to setting up painted landscapes as the only models for professors of a different art, yet I must allow, that an excellent use is made of one of Claude's pictures, to exemplify the false taste of conceited ground-workers. Claude is pitched upon (p. 11) "as the most ornamented of all the great masters," and perhaps the only one (for that reason) fit to be brought

brought into the comparison. Else I had rather have found the quiet and romantic scenes of Gaspar* recommended for rural designs, than the richer compositions of Claude. Claude's merit, as a painter, is indubitably consummate: but is the same preference due to his mere selections of scenery, considered in themselves?

Or by *his* softning pencil shewn

Assume they beauties, not their own?

SHENSTONE.

I freely declare, that very few of Claude's pictures (even of his best-chosen subjects) ever excited in myself an ardent desire of being transported to the spots, from which they were taken. They always seemed to me rather wonderful combinations of objects by an effort of genius, than what were

* Mr. PRICE's *Letter*, p. 86, seems partly to accord with this idea.

likely

likely to have existed together anywhere in reality.

The second chapter contains a very pertinent description of *intricacy*, and has made me suppress an intended remark of my own---one part of which not seeing forestalled, I will here insert it. To intricacy I would refer that most engaging feature of landscape---a portion of lawn on the slope of a hill, peeping above wood, and every way enclosed by it. Beauties of this kind appear to be by no means unfrequent in the grounds of Norbury.

In the third chapter commences the disquisition on the *Picturesque*, and the disputation with Mr. Gilpin. From this place to the end of the first part, the principles of improvement are so entangled with the philosophical enquiry, that I shall not endeavour to extricate them. I ~~was~~ the less inclined to examine this part of the book,
because

because it proceeds on an hypothesis I am by no means convinced of. It pre-supposes our ideas of *sublime* and *beautiful* to be clearly settled. I have heard indeed, that the well-known Enquiry into the origin of these ideas was in highest estimation with the deep philosophers of France. It may possibly have its advocates too in some fashionable circles, where the merit of a book depends on the circumstance of its author's being fashionable. Reasons of this sort are far too ponderous to be removed by refutation. But the majority of thinking and learned men, whom it has been my lot to converse with on such subjects, are as well persuaded of *terror's* being the cause of *sublime*, as that Tenterden steeple is of Goodwin sands. Neither can they comprehend, why beauty's component parts are rejected as *such*, merely because no one of

D D

them

them *singly* can always constitute it. Then they find (in their stead) a definition made up of *indefinites*.

Beauty is something, nothing he'll express:
Keep its ingredients out of mind, and guess.

Of the second part---the two first chapters have been commented on in various places, as occasion required. The third chapter strikes me (I own) as unfinished; but being published, has a passage or two, that call for notice. The chief of them is this, p. 252: "A piece of *still* water with *such* " a thin grassy edge looks like a tempo-
" rary *overflowing*. To give the whole a
" character of age, of permanency, and ca-
" pacity, it requires some height, some de-
" gree of abruptness in part of the banks---
" some appearance of having been gradu-
" ally worn and undermined by the *action*
" of

“ of the water.”----what! of the *still* water? yet so it is stated to be. To take the sentence in order. Finding no antecedent to *such*, I can understand by *thin grassy edge* nothing else than a *margin*. While the margin appears at all above the water, it precludes the idea of an *over-flowing*; and the stranger who should “suppose, that the “flood would go off” would be HORACE’s *rustic*:

Rusticus expectat, dum defluat amnis.

The *overflowing* then is reduced to mere *fulness*. If *this* is a fault in a river, how improperly does the Spirit in MILTON’s *Comus* apostrophize Sabrina!

May thy *brimmed* waves for this
 Their full tribute never miss
 From a thousand petty rills,
 That tumble down the snowy hills!

Nor was CLAUDIAN less out in saying

Vivo de pumice fontes
Rofcida mobilibus *lambebant* *gramina* rivis.

De Raptu Prof. L. 2. v. 103.

Rock-born springs
Made their swift riv'lets *kiss the dewy* *grafs*.*

I will not pay so bad a compliment to Mr. PRICE's taste, as to argue about the signs of *being worn* in the banks, when the water rises to the upper edge of them. I will only ask, whether Nature is a more pleasing object in a dwindled and shrivelled condition, than when her vigour "is as great, her beauty as fresh, and her looks as charming, as if she newly came out of the forming hands of her Creator?" †

The hint in p. 254 for breaking the

* See also, to the same point, English Garden, b. 3. ver. 418.

† Lord Shaftesbury's moralists, part 3. sec. 1.

curves in the lines of rivers shews the writer a perfect master of the subject. His precept is the better for being but a hint. Irregularities are not to be fashioned by rules; they must be created by fallies of genius. I am not equally pleased with the *literal* argument (p. 256) against *sheets* of water. Strong contrasts may sometimes be produced by them; more especially (as in COLLINS's *Ode to Evening*)

where some *sheety* lake
Cheers the lone heath.

Here I conclude my revisal of the *particulars* of the *Essay on Picturesque*. But an opinion seems to run through it, which I hold myself bound to declare my dissent from. The opinion I mean is ‘that none should
‘presume to garden, who have no previous knowledge of painting.’ The gardening maxims in Mr. PRICE's *Essay* intimately

mately accord with SHENSTONE's practice; yet *his* name is not to be found there. I can conceive but the following reason for this omission. No such anecdote has been recorded of SHENSTONE, as is there related of HAMILTON. Then SHENSTONE's merit in design fully refutes this supposed opinion -- unless all his admirers are mere dupes of illusion, for giving way to the impulse of pleasure excited by his scenes, when they should first have enquired, whether Shenstone was a proficient in painting. If HAMILTON by studying pictures improved his real landscapes, it is to be remembered that he was *previously* a gardener. His thoughts were engaged by their favourite pursuit, which saved them from being cramped and vitiated by painting prejudices. "A narrow
"pedantic manner of considering all ob-
"jects" (as Mr. PRICE, p. 3, expresses it) is what very few, when thoroughly attached

to any profession, are quite exempt from. And to make picture-bigots the sole controllers of gardening would be most insufferable. In vain shall we have rescued the captive from her slavish subjection to Architecture, if she is to be surrendered up to another domineering task-mistress, nearly as unfounded in her pretensions. It would be strange indeed, if the *general* arrangement of rural-scenery could *only* be known by studying particular parts of it; and that too merely for the purpose of imitating them by a particular art---to the limited efficacy of which art each selection must be subservient, and the representation of it always seen, as from an identical point, and by the hood-winkt. He, that very properly exclaims against tethering a spectator with a belt, would make nothing of fixing him like a statue. The powers of genius, extensively distributed, will never submit

mit to having any prohibitory restriction imposed upon them; nor ever be brought to entertain an undue deference for the intolerant mis-claim of pictorial usurpation.

'Tis Nature only gives exclusive right
To relish her supreme delight;
She, where she pleases, kind or coy,
Who furnishes the scene, and forms us to
enjoy. SHENSTONE.

A reformation in the too usual, though not general, practice of modern improvers is undoubtedly much to be wished, if only in abatement of proprietary vanity. Whether Mr. PRICE's mode of promoting this end is adapted to ensure success, the result must discover. I should have thought it more conducive to his laudable intent, to have taken every opportunity of expressly qualifying every one of his censures, that needed it. The manifestation of candour
is

is a powerful argument to convince by. When readers, who would willingly embellish their grounds, meet with the oil of encouragement distilled in scanty drops, and soon washed away again with a torrent of reprobation, they are most likely to be absolutely deterred from attempting anything of the kind. Thus the poor rural proprietor, under an implied interdiction for not being initiated in the mysteries of the pencil, feels himself disheartened from the prosecution of a beneficial and civilizing amusement: he is almost rendered,

like our first wretched father;
When from his blissful garden he was driven.

— — — — —
— — — — —

Then with the cheerless partner of his woe,
He turn'd him to the world, that lay below;
There, for his Eden's happy plains, beheld
A barren, wild, uncomfortable field.

ROWE'S *Lady Jane Gray*.

HOR. LIB. I. OD. 37.

Nunc est bibendum, nunc pede libero
Pulsanda tellus ;

nunc Saliaribus
Ornare pulvinar Deorum
Tempus erat dapibus, fodales.

Antehac nefas depromere Cæcubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Fusus et imperio parabat,

Contaminato cum grege turpium
Morbo virorum :

quidlibet

PARAPHRASED UPON EARL HOWE'S VICTORY
OF JUNE 1st, 1794.

Now may true Britons quaff their bowls,
Now freely use the bounding dance,
In spite of Envy's furious shoals,
And all the raging Pow'rs of France;
Now, hearty comrades, o'er securer coasts
At board convivial thank the God of hosts.

Timeless had feast-rites been before,
Whilst Gaul with gasconading throat
So madly menac'd Britain's shore
As if to ruin's prey devote,
Nay hurl'd destruction at fair Freedom's pile
Fixt on broad base, deep-rooted as her Isle.

What blood-stain'd droves shock mortal
view !

Yet boast themselves of human race :
An impious, mind-distemper'd crew,
Nature's foul blot, and Man's disgrace :

quidlibet impotens

Sperare, fortunaque dulci

Ebria.

Sed minuit furorem

Vix una fœpes navis ab ignibus,

Mentemque lymphatam Mareotico

Redegit in veros timores

Cæsar, ab Italiâ volantem

Remis adurgens (accipiter velut

Molles columbas, aut leporem citus

Venator in campis nivalis

Æmonizæ) daret ut catenis

Fatale monstrum.

Swoln with all-licens'd hopes abroad they
 roam,

Intoxicate with spoils of pillag'd home.

Their captur'd and their shatter'd fleet
 Shall make these deathful monsters
 bow, *

Cool'd of Loire's drink's delirious heat
 By terrors of the fire of HOWE,
Who with less strength, compensated in
 skill,

Bids British valour its great end fulfil.

As hawk's, or hunter's ardent course
 Sweeps with swift ravage air, or plain,
HOWE's bursts of rapid vollied force
 From giant-navy free the main :
Loudly his Country's shouts in one accord
All hail the MIGHTY VICTOR, MIGHTY
 LORD. †

* This prediction, as far as concerned its principal objects (Robespierre and his accomplices) was soon verified.

† These four words are taken from GRAY's Ode on the Bards.

VERSES ADDREST TO GEORGIANA DOWAGER
COUNTESS SPENCER, AS ACCOMPANYING A
COPY OF THIS BOOK PRESENTED TO THE
COUNTESS.

Thou, by whose converse at our youthliest
age

Grac'd was the boy, (season I still adore,
Through rooted mem'ry of thy Father sage,
Patron of elegance and virtue's lore)

Look on this effort of that early friend

To trace fair Nature in her fairest dress ;
Yet O ! may thy known candour con-
descend

Thy quickness of discernment to repress !

Nor

Nor marvel, I should treat of blifsful fcenes
When defolation racks the world around;
Safe is each rural haunt midft druid greens
Scatter'd o'er Britain's venerated ground:

For GEORGE with care paternal guards his
realm,
While SPENCER's active pow'rs rule its vaft
nautic helm.

WRITTEN JULY, 1795.

F I N I S.

